

# 1966 WORLD U.S. CAMERA ANNUAL



HERB BREUER



DOUGLAS KIRKLAND

Virna Lisi  
Brigitte Bardot



*Edited by TOM MALONEY*



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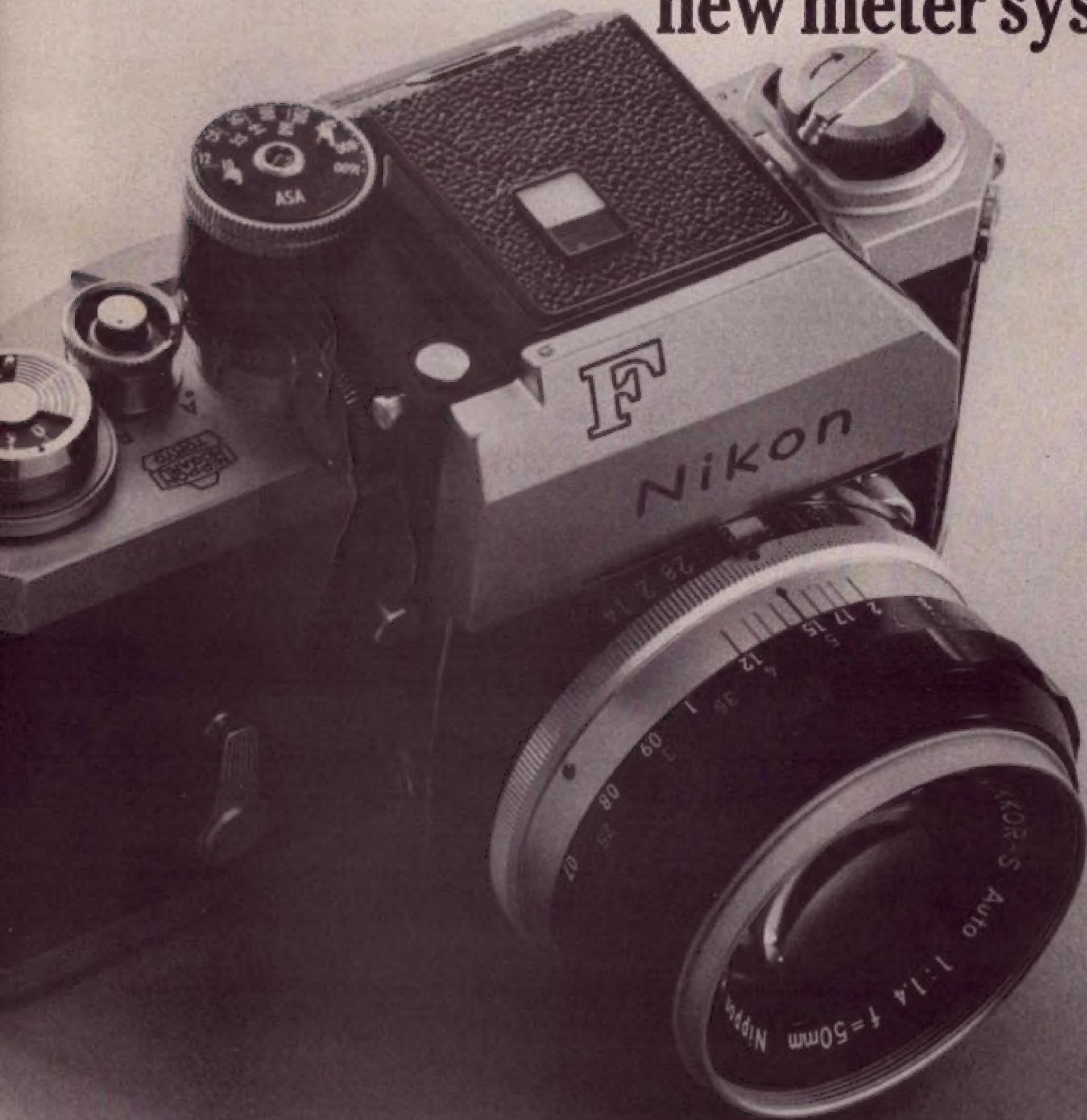
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# 1966 WORLD U.S. CAMERA ANNUAL

*Edited by TOM MALONEY*

*Associate Editors*

MARY P. R. THOMAS • JACK L. TERRACCIANO



# 1965:

The new Mamiya C33 adds automatic parallax compensation, automatic film-shutter crank and other features to make it the most advanced twin-lens reflex ever produced.

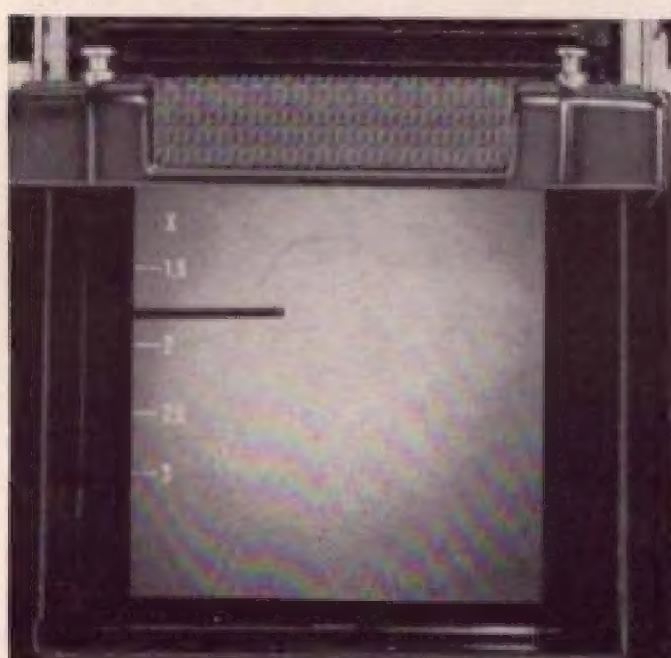


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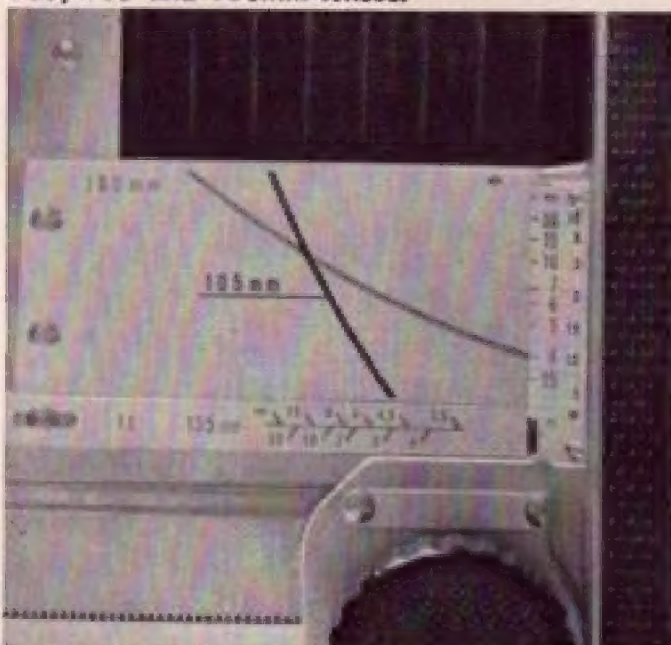


The New Mamiya C33 accepts accessory backs: one for using the new 220 rollfilm and another for sheet film holders. It permits intentional double exposures; has auto-reset exposure counter, and removable hood for switching to Porroflex eyelevel finder. Price is \$195.50, less lens; with 80mm f2.8 lens, \$285. See all three Mamiya 'twins'—the new C33, the C3 and C22—at your camera dealer. For illustrated literature, write direct to the Mamiya division of Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11533.



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## The New Mamiya C33



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# THE PHOTO YEAR

THE TEMPO of photography in 1964 has reached an altitude that surpasses that of any recent year. The acceleration of world events—Vietnam, Gemini, Titan III, and Mars flights and the resultant photography has spear-headed the year's photo achievements.

Mechanically, photography has found 1964 an unusually emphatic year. Eastman led photography into a newer phase of motion picture making and joined with Sylvania to make flash photography as simple as ABC. Polaroid marketed lower priced cameras, with a picture in ten second mechanism, for less than \$20.00.

The average amateur photographer could buy a camera at reasonable prices and be sure of automatically taking a color picture that a professional would have been proud to produce less than a decade ago.

The color pictures of Major White, taken by Major McDivitt at an altitude of 120 miles are astonishing for several reasons. Not the least is that these pictures of the first American to "walk" weightless in space are really amateur snapshots.

The Vietnam pictures are also a stunning documentary. In these a fine photographer performs a daily task. On this particular day it had elements of action that changed the routine to the tragic—and produced a set of pictures comparable to the truly great pictures of World War II. There are some ex-

ceptional individual pictures from our photographers in Vietnam—many that should be here if only the pages necessary to reproduce them were also here.

As in past years, *U.S. Camera* features photographers' work, rather than individual pictures, though there is as usual a fine group of these. The list is long and impressive. There is work by such established photographers as Cecil Beaton, Ewing Krainin, Barrett Gallagher, Ollie Atkins, Ken Heyman and Douglas Kirkland. There are also feature pictures from newcomers to the annual that the editors feel are outstanding and unique. And since Pop Art is also Pop Photo Art, that current craze has representation. Also 007.

20 years ago World War II ended. It produced a picture coverage so vast that it still creates a sense of wonder. We've chosen to end this Annual with a reprint of the section on Pres. Roosevelt's death that opened the 1946 book. Most of the people portrayed are gone. Gone too is Bob Wallace, a fine photographer who took many closeups of the greats that are recorded here. Wayne Miller who photographed the sorrowing crowds is Pres. of Magnum, guiding the destiny of a leading photographic organization. Tom Maloney who wrote the accompanying text is still writing, somewhat dubious of having achieved new standards in both pictures and words, as he looks at the photos and reviews the text.



# WHAT'S NEW PUSSYCAT?

*On the set with  
Louis Goldman*



**I**f the pictures that appear here are any indication, Louis Goldman must have had a ball on the set of, *What's New Pussycat?* An intriguing title with an equally intriguing cast plus Louis Goldman's stills from the picture add up to a sure-fire hit. I can't wait to see it and (at this writing) it hasn't even been released. However, who can resist Peter Sellers, especially in a black wig, tearing around as a mixed-up Viennese professor whose extra-curricular amatory urges have already presented a mountainous problem with his mountainous wife? Handsome Peter O'Toole, feature editor of *Chic* a leading fashion magazine who, although engaged to beautiful

Romy Schneider, cannot bear to give up all the beautiful girls who surround him. He confesses his problem to Peter Sellers and the crazy, zany, romp across the screen begins. Toss in Capucine, Paula Prentiss, and guest star Ursula Andress—screenplay written by Woody Allen—France as the backdrop and a spectacular, scrambling free-for-all comedy takes place. In the picture above left, the cast holds position as the director calls "cut" during a scene of general pandemonium. Above right, Director Clive Donner with the cast of WNP? Opposite, Catherine Shaake, who plays a stripper in the movie. Upper left, Ursula Andress, a sex-mad parachutist, drops from the sky into









O'Toole's car. Left, Paula Prentiss in her stripper's gear and, above, dancing at a discotheque with O'Toole. Opposite, Capucine "acts" sexy on set between takes. Next two pages, more slapstick scenes. For the past two years, Louis Goldman has been working as a special photographer on movie productions. As his pictures went into layout, he was on his way to Lisbon to cover the Universal International production of *A Man Could Get Killed*. He used a 35mm camera exclusively for *What's New Pussycat?*, a United Artists release.











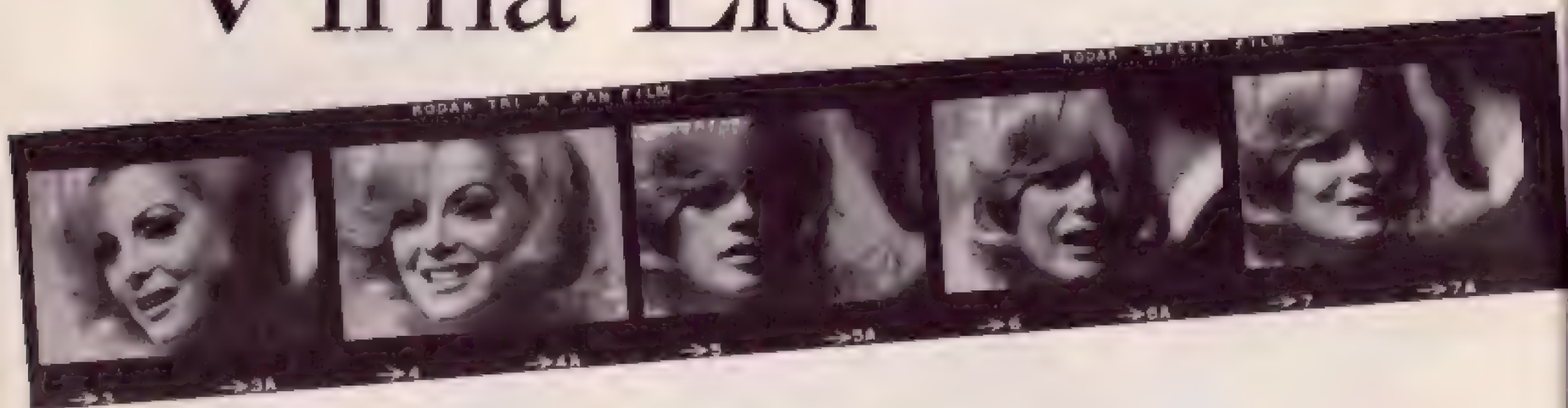




# Douglas Kirkland

*photographs*

## Virna Lisi



## Brigitte Bardot

Suddenly, not just another blonde stares down at us from the screen and the world has a new Sex Goddess. Americans first saw her in the movie, *How To Murder Your Wife*. Stunning, ravishing,



gorgeous, beautiful, you name it, she's got it. She, of course, is the young Italian actress, Virna Lisi. And, as they say in the trade, one of the hottest properties around today. There are no two ways about it—she is a Dazzler. The other Dazzler made her big splash in 1956. The name of the film was, *And God Created Women*, and in it this beautiful young thing lay bottoms up sans clothes while the cameras recorded this historic scene that was to bring her sudden fame. 50 Million Frenchmen can't be wrong—her name, Brigitte Bardot. The pleasant task of photographing these two lovelies, went to Douglas Kirkland. A young photographer, but an old hand at shooting some of the most beautiful creatures that make the scene today. Kirkland, who is associated with the recently established Meridian Photographics, Inc. Agency, loaded his 35mm cameras with both black and white and color. Some of the spectacular results can be seen here. And, you undoubtedly stared at BB and Virna on the cover.

















DOUGLAS KIRKLAND

Brigitte Bardot







# TOROS MUERTOS

## AND

# NAISSANCES D'APHRODITE

---

## Lucien Clergue

---

Last winter Lucien Clergue's latest two books, *Toros Muertos* and *Naissances D'Aphrodite* were sent to the offices of U.S. Camera. It was decided then and there to do a portfolio of photographs from both books in the 1966 edition of *U.S. Camera International Pictures*.

As you turn the pages of *Toros Muertos*, an altogether different approach is experienced as your eyes go from picture to picture depicting the death of a bull. No pretty pictures here, these are not the run-of-the-mill bullfight pictures you've been accustomed to seeing. These are pictures that either turn your stomach or make you jump up and shout Ole! Your eyes either linger or quickly turn away. There is no in-between. These are powerful and dramatic photographs—from the opening spread (these two pages) which is the end of the bullfight showing the matador going in for the kill—through the last picture (page 24) where the bull agonizingly (Continued on page 196)











LUCIEN CLERGUE



















LUCIEN CLERGUE











LUCIEN CLERGUE







## U.S. Camera Introduces A New Young Talent

# MARY E

A burst of applause for Mary Ellen Mark. Unquestionably intelligent and extraordinarily talented, Mary Ellen Mark's photographic commentary is in reality a reflection of her own personal feelings toward the people she encounters and the instant rapport established between them.

She has enormous charm and an innocence toward the world and the people in it that is disarmingly honest and most refreshing. She "dreams" of conquering the world with her camera.

Born in Philadelphia, Pa. in 1940, Mary Ellen attended the University of Pennsylvania where she majored in Art History and Painting. She graduated in 1962.

Her recent interest in photography began while she was a student at The Annenberg School of Communications where she enrolled in the photojournalism course during the fall of 1963. It was "love at first sight." Under the expert guidance and with much encouragement from her teacher, Lew Glessman (Art Editor of *Holiday* magazine) her decision to become a photographer was made. During the school term she took a job photographing for the University of Pennsylvania's Alumnae (Continued on page 196)





# ELLEN MARK











MARY ELLEN MARK







MARY ELLEN MARK

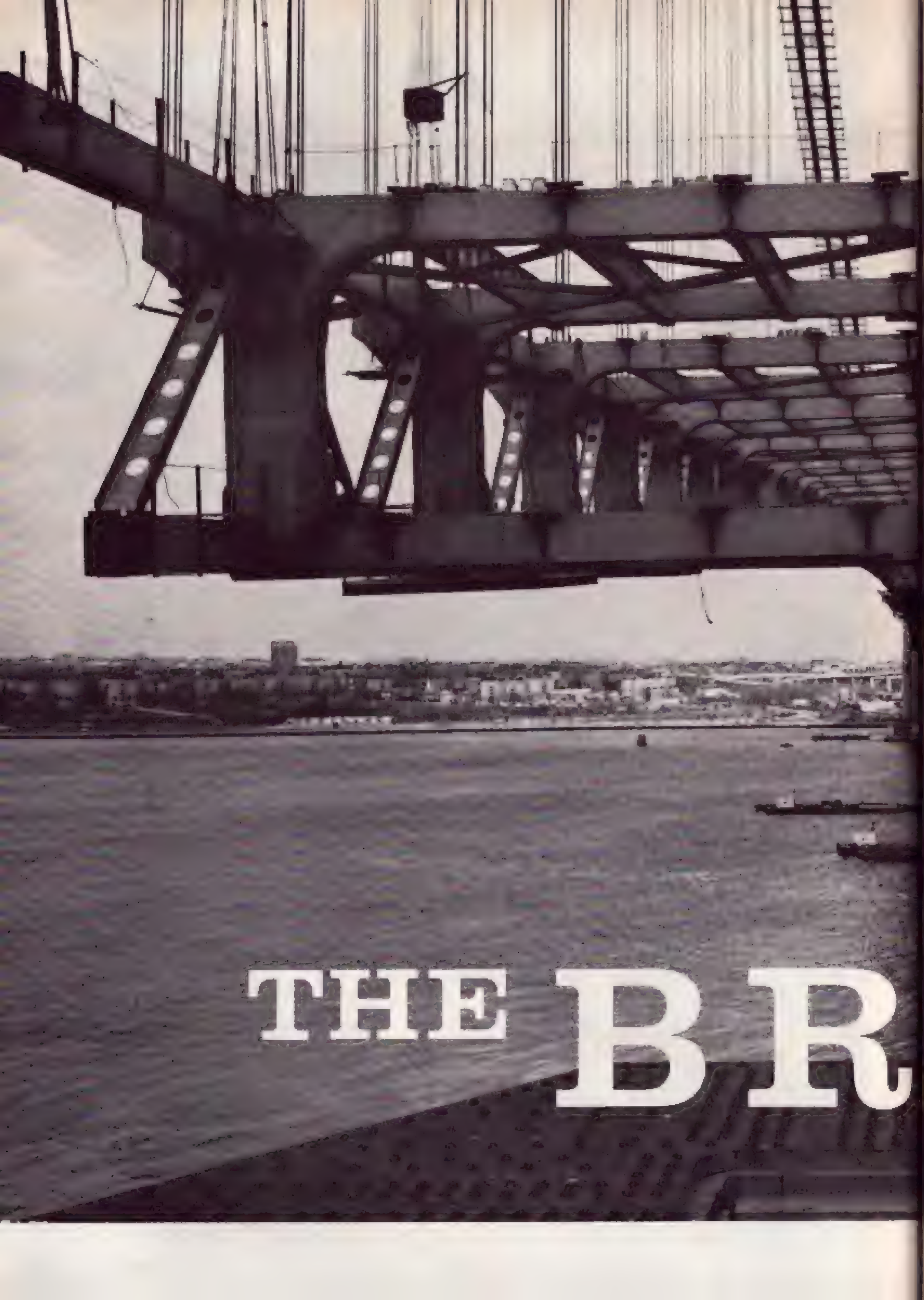




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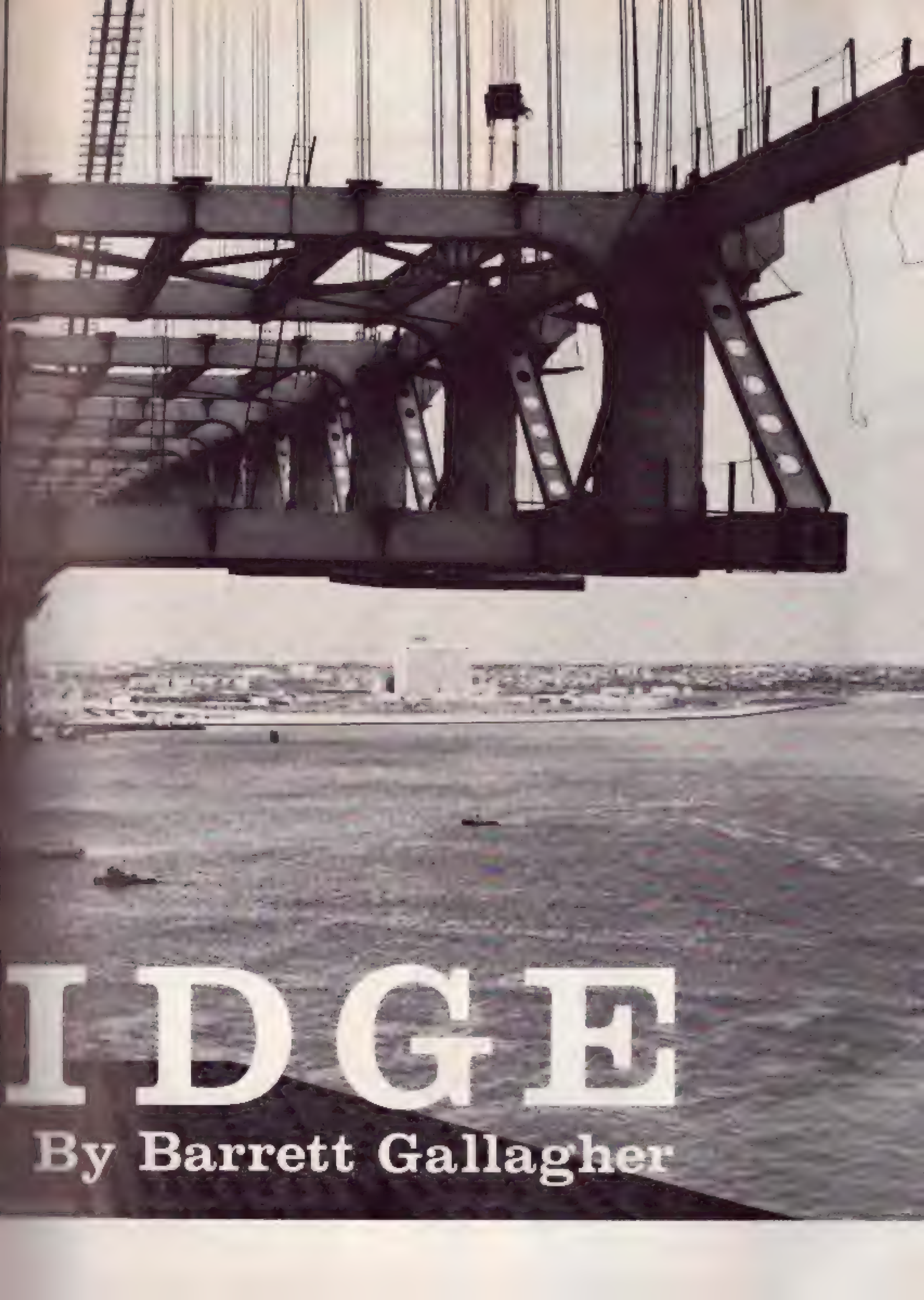






# THE BR





# LDGE

By Barrett Gallagher





HEIGHT OF towers above mean high water, 690 feet.

**T**o answer the questions most frequently asked, the Verrazano Narrows Bridge span is the world's longest, 4,260 feet, 60 more than the Golden Gate in San Francisco. Our first exposure to the bridge was in March, 1963, on a *Fortune* magazine assignment. From a Port Authority helicopter, we photographed the towers and catwalks just as cable spinning was beginning. (Page 39.) Impressed by the magnificence of the undertaking, we accepted the creation of this new colossus on our doorstep both as a challenge and an opportunity. We decided to try to document the construction of the giant on our own time much as we would have felt obliged to photograph the dinosaurs if given the chance. Access to the bridge was complicated by safety rules requiring an escort. The American Bridge P.R. man, George Hess, took me up on the bridge six times. Since he was not

**FINISHING TOUCH**—an immaculate ribbon of fresh cement





**ALMOST BRIDGED**—two more roadway sections to go.



**CABLE SPINNER'S** view of Brooklyn approaches.

**INSIDE THIS** massive anchor, each of the 26,108 wires which make up each of the four cables may be inspected.







always free when the weather beckoned, we had to make plans ahead and gamble on the sun. On several occasions, George took two photographers together. This was less than ideal as space was very restricted on the catwalks, the anchor faces and at the cable saddles. With so much activity of different kinds taking place over such huge areas, the real problem was to decide where to go. As the bridge progressed, everything was constantly changing. There was no hope of returning later to repeat a missed picture. This gave a sense of urgency to the whole project. On the occasion of hoisting the first and last roadway sections into place (Oct. 25,

**LEFT**—Men painting the 1,048 suspender ropes.  
**BELOW**—First section of roadway is installed.  
**RIGHT**—Final section is hoisted in place.  
 Two decks will contain 12 lanes of traffic.











1963 and May 1, 1964) American Bridge provided tug boats for the press and these offered a new vantage point. After the bridge was completed in November of 1964, we explored Staten Island's hills on three Sundays, bringing our total number of days spent on Project Bridge to twelve. People ask about height fright, often assuming that photographers are mag-





ically immune to it. The temptation is to smile modestly and say something about getting used to it, but the bridge towers are higher than the RCA building and the construction elevators were open wire cages which tended to stop in mid-air, slip back, then resume their awesome ascent. One elevator reached only to the bottom of a

50 foot vertical rung ladder. Here as elsewhere on the bridge, compact equipment was in order. Even a small camera case was a hindrance and pockets full of film and lenses were awkward. Two Leicas, one color, one with a base plate lens holder, held four lenses securely. I couldn't carry enough film, had to use restraint.

188,000 TONS of steel, 570,000 cubic yards of concrete, the Verrazano-Narrows Bridge.











President Abraham Lincoln was shot on the evening of Good Friday, April 14, 1865 just a century ago. He had chosen to spend the evening with his wife watching a comedy at Ford's Theatre. At twenty minutes past ten, a young actor named John Wilkes Booth entered the door of the corridor that led to the presidential box. Drawing a one-shot derringer pistol, he turned the knob, stepped inside the box and fired into the back of Lincoln's head. The bullet plowed into the brain and Lincoln toppled sideways into the arms of his wife. He died the next morning.

Five days later his body was placed on a special funeral train in Washington, D.C. and taken to Springfield, Illinois on a 13-day journey that went through the countryside to many cities, including Baltimore, Harrisburg, New York, Albany, Cleveland, Indianapolis, and Chicago.

The photographs that appear here are an attempt to show how the American countryside looked 100 years ago as any observer on the funeral train might have seen

# THE LONESOME TRAIN

Photographs by DAVID PLOWDEN

*the route of Abraham Lincoln's  
funeral train a century later*



it. (A difficult task, since America has changed so much.) The photographer, a young New Yorker and Yale graduate named David Plowden, took most of the pictures at the exact time that the train passed through each area—surprisingly, when he was photographing, the weather was very much the same as in 1865.

Mr. Plowden took these pictures along with hundreds of others while on an assignment for *Sky*, a magazine which was to have been published starting this past winter. The idea of retracing the route of Abraham Lin-







THE LONESOME TRAIN







coln's funeral train was David McCullough's, the editor of *Sky*. He said . . . I want this to be a quiet and very moving black and white essay, largely about the feeling of time on the American land centered around the return of Lincoln's body to the Ill. prairie. I want pictures that convey a sense of what for this nation is the deep past, 100 years ago, through images of the railroad, old churches, town halls, graveyards, bridges, the common place, but quietly monumental architecture, along the way. There must be a feeling of the lonely, brooding quality of Apr. in 1865, and all the rich fable of the dead hero's last ride. But I also want pictures that glow with the warmth and bright beauty of spring on the land, of life beginning again . . .

THE LONESOME TRAIN









# EWING KRAININ

Ewing Krainin is someone that all of you should meet.

He goes everywhere. And, until just a few weeks ago, his lovely model wife and *Holiday* fashion columnist went everywhere with him. Right now he's a proud father for the first time. Betty and the baby are in their new home near Diamond Head. Ewing will be home for Christmas.

If this paragraph reads like a caption for *Holiday*, *Harper's Bazaar*, or *The National Geographic*, it might well be. Ewing Krainin is chief photographer for Pan American Airways. He is also one of the best photographers in the business. This accolade or recommendation is and has been his in *U.S. Camera* for at least a dozen years. He has been a constant contributor.

Look at these color photographs. One of these, the Neuschwanstein Castle, taken in Bavaria, has been as used as a photo may be. It has been a feature of calendars, posters, magazine advertisements, even letterheads. This kind of treatment usually qualifies a picture as a sentimental bit of bric a brac. This picture is probably just that, but it is also a lot more. It's one of the really memorable travel pictures, a perfect setting

(Continued on page 55)





EWING KRAININ

Swiss Trolley





EWING KRAININ

Picadilly Circus

Neuschwanstein Castle











photographed to perfection. This is a sample of Krainin's knowledge of his craft.

You can compare the Piccadilly Circus picture to Mad King Ludwig's palace. Both have a similar genesis—to make the viewer want to be there. In this sense they are not only comparable—they are similar. In another sense, and this is the one that intrigues me, their dissimilarity is that of the waltz and the watusi. The serenity of one is replaced by the animation of the other. Krainin's versatility assures the right delineation at the right place.

There are two other pictures here. They have never been reproduced before. Hong Kong in the fog is a beautiful photograph. It is also an affectionate portrayal of Ewing Krainin's longtime headquarters in the Far East. This photograph of a very tiny part of a fabulous harbor captures the early morning mood of fog and rising red sun beautifully. There have been thousands of pictures of Hong Kong. But there have been very few pictures that have caught the melody and color as does this one. It would be nice to tell how this picture was taken, what the exposure time was, and all the other so-called photo data. It is a Krainin picture and that means that the photographer simply captured the moment. Even he does not remember the numbers that are automatically registered when he "feels" a scene as he felt this one.

The other picture is a very unprepossessing Swiss street scene. It is also one of the most striking color photographs of a setting, indigenous to a country, that I have seen in a long, long time. Travelers to Switzerland know how important the streetcar still is there. In America only the San Francisco cable cars have any present comparable association. But forget the streetcar, forget the street, forget everything except a lovely composition. Many a photographer would have cropped all the foreground and achieved a very fine photograph. It exposes so much. There is little use in mentioning the other charming incidents in this picture. You'll enjoy them more for your own exploration.

Ewing Krainin is the kind of photographer who is constantly unsatisfied. He loves the world and probably knows the interesting spots in it, and has spent many years photographing all of them. Salute, Ewing.

TOM MALONEY



# FAMILY



by **MARGARET MEAD**  
and **KEN HEYMAN**



*EDITOR'S NOTE: The collaboration of Margaret Mead and Ken Heyman has produced the photographic book of the year. Titled, Family, it has been selected as the Book of the Month Club's November selection, a feat remarkable in itself, since they have never had a picture book on their list. The combination of text and photographs brings a fresh and interesting approach to a revered subject. All too few pictures from the book cover the next six pages and an excerpt from Margaret Mead's introduction follows.*

**T**his book has grown as a child grows. There was a period of long, slow growth before the book took shape. There were leaps and spurts as the book's own form began to emerge, anxiety and doubt as that form seemed to be changing, and the kind of reservations that parents also feel as they look in wonder at the person their child is becoming. As with a child whom a family must cherish, then slowly allow to become himself, and finally send out into the world to fend for himself, there comes a time when those who have cherished a new book must lay aside further hopes and dreams and let it go. What happens then depends on what other people make of it. Its future lies in other hands, in other hearts.

But the process of which this book is a part will go on. Elsewhere in the world Ken Heyman will find mothers who express their tenderness in other ways. Revisiting the South Sea children—long since become parents and grandparents—whom I studied twenty and thirty years ago, I shall find new understanding of the way their parents dried their tears and guided their faltering footsteps. Each time Ken Heyman returned home from one of the forty-five countries where he photographed the adults and children who are pictured here, his own small children greeted him with change, and these changes newly informed their father's perceptiveness. Similarly, the children I watched years ago, their children, and their children's (Continued on page 205)











POST NO BILLS

POST NO BILLS

NO BALL PLAYING













Photographer Larry Burrows' report from Da Nang, Vietnam

# WITH A BRAVE CREW IN A DEADLY FIGHT

**I**T was another day's work for the U.S. Marines' Helicopter Squadron 163 in Vietnam. In the sultry morning the crews huddled at Da Nang for the final briefing on their mission: to airlift a battalion of Vietnamese infantry to an isolated area about 20 miles away. Intelligence reports indicated that the area was a rendezvous point for the Communist Vietcong, who come down the Ho Chi Minh trail from the north.

Among those listening at the briefing were Lance Cpl. James C. Farley, crew chief of the copter Yankee Papa 13, and *Life* Photographer Larry Burrows who had been covering the war in Vietnam since 1962 and had flown on scores of helicopter combat missions. On this day he would be riding in Farley's machine—and both were wondering whether the mission would be a no-contact milk run or whether, as had been increasingly the case in recent weeks, the Vietcong would be ready and waiting with .30-caliber machine guns. In a very few minutes Farley and Burrows had their answer, as shown in his chilling photographic and word report on these pages. And after Yankee Papa 13 had limped back home bullet-riddled and blood-stained, Burrows received a special souvenir from Lt. Colonel Norman Ewers, the squadron skipper. Said Ewers as he handed Burrows a set of air crewman's wings, an emblem given to some few Marines and damned few civilians: "You've earned it." On the day preceding the mission in helicopter Yankee Papa 13, crew chief Farley, who is 21, went on liberty in the town of Da Nang with his gunner, 20-year-old Pfc. Wayne Hoilien, to do some shopping and treat themselves to a non-mess-hall meal. Since neither one is exactly an old salt, they plunged into the marketplace like a brace of tourists.

But there was important work in the offing, so Farley saw to it that they got back to the base in plenty of time.

Daybreak found them on the flight line. Farley's last-minute checks were painstaking. At last everything was shipshape. Inside the YP13, one of the 17 copters making up the strike,



## U.S. CAMERA ACHIEVEMENT AWARD

The first U.S. Camera Award for photographic achievement went to combat photographers Edward Steichen, Eugene Smith and Joe Rosenthal for outstanding photo coverage of our Army, Navy and Marines in the Pacific Theatre. That was twenty years ago. During the Korean War, David Duncan and the photo crew of a Marine Corp plane were recipients.

Now *Life* photographer Larry Burrows joins this very select group. Even more select were the air crewman's wings, an emblem given to few Marines and damned few civilians. Best accolade of all was squadron skipper Lt. Col. Norman Ewers three words—"You've earned it."









pilot and copilot buckled in at the controls, and gunner Hoilien fitted an ammo belt into his M-60 machine gun. Farley stood outside where the pilot could see him, and as the rotors began to turn, whipping up choking clouds of dust, he gave the thumbs-up signal for take-off. Then he ducked into the belly door and took his place at a gun station. Twenty-five minutes later, the Yankee Papa 13 picked up its cargo of troops. Then it took off for the strike zone. With nine South Vietnamese soldiers and photographer Burrows aboard, the cabin of the copter was close and sweaty. But there was a fine breeze aloft, and for that all were grateful. The two young Marines who had spent the previous day in town in such high spirits were now caught up in the business of war, on a trip from which they'd return much older. "The Vietcong, dug in along the tree line, were just waiting for us to come into the landing zone," Burrows reported. "We were all like sitting ducks and their raking crossfire was murderous. Over the intercom system one pilot radioed Colonel Ewers, who was in the lead ship: 'Colonel! We're being hit.' Back came the reply: 'We're all being hit. If your plane is flyable, press on.'"

"We did, hurrying back to a pickup point for another load of

**INTO ACTION.** As Yankee Papa 13 approaches the landing zone, crew chief Farley opens fire with his M-60 machine gun at Vietcong positions. Burrows took this photo with a camera mounted outside the copter on a special rig attached to the gun. As the gun swiveled, so did the rig, thus keeping the camera always pointed directly at Farley. Burrows triggered the camera by remote cable while squatting out of sight behind Farley.









troops. On our next approach to the landing zone, our pilot, Capt. Peter Vogel, spotted Yankee Papa 3 down on the ground. Its engine was still on and the rotors turning, but the ship was obviously in trouble. 'Why don't they lift off?' Vogel muttered over the intercom. Then he set down our ship nearby to see what the trouble was. One of the Crew of YP3 came lurching across the field toward us followed immediately by another. They were the copilot and the gunner. Both had been wounded and had to be helped aboard.

"In the cockpit of YP3 we could see the pilot slumped over the controls. 'Farley,' Captain Vogel said, 'see what you can do for that other pilot.' Farley barreled out of the copter and raced over to Yankee Papa 3. I chased after him. From a stone building some 70 yards away a Vietcong machine gun was spraying the area. Farley scrambled up to the pilot and fought to drag him out but he couldn't budge. To get into a more upright position so he could exert greater leverage, Farley switched off YP3's en-

**SEE WHAT YOU CAN DO** for that pilot! Farley climbs aboard YP3 to try to pull its pilot from the cockpit. Seeing a bullet hole through his neck and thinking he's dead, Farley under heavy Vietcong fire, runs back to his ship.

(Caption For Following Spread) ♦

**TRYING TO SAVE A LIFE.** Farley, unable to leave his gun position until YP13 is out of enemy range, stares in shock at YP3's copilot, Lt. Magel, on the floor (top left). Then he opens a first-aid kit (top right) to apply to Magel's wound. At bottom, moments after Magel has died, the two men bandage Sgt. Billie Owen's shoulder wound. At right, exhausted by the strain, Farley stands over Magel's body while Pfc. Hoilien tries to comfort Owens.

























◆ (Caption For Preceding Spread)

**HOPELESS FEELING** as a Lieutenant's life slips away. On the way back, with 11 bullet holes in its skin and its radio knocked out, YP13 heads for Da Nang.

gine but the rotor blades kept turning. I was kneeling on the ground alongside the ship for cover against the V.C. fire. Should I try to find another foothold alongside Farley and help him lift the pilot out? Farley hastily examined the pilot. Through the blood around his face and throat, Farley could see a bullet hole in the neck. That, plus the fact the man had not moved at all, led him to believe that the pilot was dead. Machine-gun bullets were tearing holes into the aircraft's skin all around Farley. It would have been certain death to hang around any longer. So, crouching low, we ran back to Yankee Papa 13.

"There Hoilien was pouring machine-gun fire at a second V.C. gun position at the tree line to our left. Bullet holes had ripped both left and right of his seat. The plexiglass had been shot out of the cockpit and one V.C. bullet had nicked our pilot's neck. Our radio and instruments were out of commission. We climbed and climbed fast the hell out of there. Hoilien was still firing gunbursts at the tree line." Not until YP13 pulled away out of range of enemy fire were Farley and Hoilien able to leave their guns and give medical attention to the two wounded men from YP3. The copilot, 1st Lt. James Magel, was in bad shape. When Farley and Hoilien eased off his

Now, during the 20-minute flight, there is nothing more to be done. Magel lies dead on the floor and the wounded gunner Owens, his shoulder patched up, slumps against Hoilien. Farley, right, sags in exhaustion and fights back the tears.

flak vest they exposed a major wound just below his right armpit.

"Magel's face registered pain," Burrows reported, "and his lips moved slightly. But if he said anything it was drowned out by the noise of the copter. He looked pale and I wondered how long he could hold on. Farley began bandaging Magel's wound. The wind from the doorway kept whipping the bandage across his face. Then blood started to come from his nose and mouth and a glazed look came into his eyes. Farley tried mouth-to-mouth resuscitation, but Magel was dead. Nobody said a word.

"The other wounded man, Sgt. Billie Owens, his left shoulder smashed by a bullet, lay in shock against the bulkhead. He was watching, but his sunglasses hid any expression his eyes might have shown. Farley poured some water into an empty ammunition can and gave it to Owens. Hoilien took out a cigaret for him, but Owens waved it aside. We were all left with our own drained thoughts.

"Suddenly, at the doorway of the chopper, Farley began cursing. Then he broke into tears, first trying to cover his face from the others and then not caring who saw him. I don't know what this young man may have seen of violent death before this day. But com- (Continued on page 198)

◆ **MISSION OVER**, but not forgotten. In a supply shack, hands over face, Farley gives way.







# CHRISTOPHER ISHERWOOD ON “IMAGES”

BY CECIL BEATON

Trick photographs—I mean, the visual jokes or epigrams made by montage, distorting lenses, and enlarged grains—are nearly always a bore. What is being superimposed is merely the photographer's idea of wit. You must either accept it or leave it alone. Such pictures are stunts, nothing more. You look at them for a few seconds each, once.

The pictures in Cecil Beaton's extraordinary book, *Images*, are of another order, altogether. They have nothing to do with this kind of trickiness. You do not feel that Beaton set out to create a preconceived effect. On the contrary, his effects are discoveries made at the end of long explorations and after much trial and error. I know nearly nothing about the techniques of photography. But Beaton told me one fact which seems to me, as a layman, most significant: that his best results were achieved by superimpositions of the same negative, not of two or more different negatives. That is to say, the simple air produced its own variations; the complex end result had symmetry and harmony precisely because it was arrived at from a single simple photograph. And so we come back to the word exploration. Here are records of journeys made from the bright surface world of things-as-they-normally-appear into the dark hinterland, the exciting, beautiful, and sometimes terrifying interior.

There are pictures which give you the excitement of a new psychological insight. So often the human face is like a bill which has been wrongly added up. We glance at the

total only, and the total is incorrect. Beaton, by multiplying the items of the bill, the features, invites us to re-examine them; meanwhile, he has distorted the once-familiar total into something strange and not easily legible. In one portrait, for example, the bright eyes of dishonesty are shockingly revealed; deserted by their nose and mouth they can no longer persuade us that the bill adds up to a total of innocent boyish charm. Again, many of us must have looked at Beaton's original portrait of Auden and read off a total impression of sadness; a fine, nobly-weathered face, we have said to ourselves, and how he must have suffered! But now, in this complex image of that portrait, we discover our error in addition. The five eyes of Auden are wise, deep-seeing, quite without anxiety, perfectly calm—they are not sad at all.

We are getting in very deep, now. Beauty has become bizarre, faintly sinister. Somebody—and it is certainly not Beaton—seems to be mocking us from behind these images; seems to be saying, “Did you really imagine that you knew me? You know one of my masks, only. Here is another. And I have thousands.”

Those who have taken the drugs of hallucination, such as mescaline or lysergic acid, will probably be reminded of their experiences. Some these pictures give you an impression of intense vibration and blurring, as though the originally known object were slipping off its wave length to become invisible, or maybe to take you with it into a universe on a higher

(Continued on page 198)

GRETA GARBO











NUDE (LEFT)

"IMAGES" BY CECIL BEATON

ALICE B. TOKLAS AND GERTRUDE STEIN







MARIA CALLAS









DAME MARGOT FONTEYN AND RUDOLPH NUREYEV

"IMAGES" BY CECIL BEATON

PICASSO









L.B.J.



“**A**nd just what is President Johnson really like?” This is the question I am most frequently asked.

I have two answers.

Number one—“He is the most cooperative, nicest person I have ever had the privilege of working with.” This is my reply right after I have walked out of the President’s office with three cameras full of candid pictures of LBJ meeting with Secretary McNamara, Rusk and Presidential Aide Bundy.

Number two—“I’ll never understand the man. He wore a sour face and called a halt to the pictures for apparently no reason as soon as I began shooting — on top of that, I’ve been hanging around here for three days wasting my time.”

President Johnson wears two faces—the happy one and the sour one. Both are indications of what his mood is. The trouble is in that borderline area between *all’s well* and *watch out*. It takes a better prophet than I pretend to be to determine his mood when he is not obviously gay or worried.

However, I admit that I am not a fair judge. I see everyone in light of the cooperation they are giving me and my cameras. If I have a fine picture session any man is great but if my camera shooting is curtailed my subject is something less than a hero to me.

Looking back over the pictures I have made of LBJ I must say I have had it pretty good. At one time during the campaign in Bridgeport, Conn., Candidate Johnson was standing on top of the Presidential limousine waving and speaking to the throngs of people surrounding his car

by  
*Ollie Atkins*

**VICTOR’S GRIN** (opposite) as election votes are tallied. This page, reading from top to bottom. Chief Justice of the Supreme Court administers the Oath of office to Lyndon B. Johnson. Foreign policy chat with Secretary Rusk. With Lady Bird on front porch swing. LBJ ranch barbecue with HHH.







**BACK AT HIS** ranch on the banks of the Pedernales, LBJ sits upright in the saddle and trots by a waiting chopper.

and the entire motorcade. He looked down and saw me being crushed against the car by the pressing mob and invited me to come up on top of the car too so I could better photograph the huge crowd.

Never before had I dared dream about being atop the Presidential limousine with the

President himself only two to three feet away. However, that wonderful supor angulon 21mm very wide angle lens permitted me to picture him and the crowd.

After I had made sufficient shots, the President invited some of the other photographers travelling with the (Continued on page 198)





**VICE PRESIDENT** Humphrey gets riding lesson. He said horse was more frightened than he was.



**NATION'S TOP** cowboy (above) rounds 'em up. Barbecue get together (below) LBJ style.







**EARNEST** conversation. LBJ does not think he photographs well from right side of his face.



**ON THE** campaign trail. Vote seeking LBJ conducted the hand-shakingest campaign (above). Seeking votes (below) in California.



♦ **WITH THE** greatest of pleasure, President Lyndon Baines Johnson cheerfully signs the anti-poverty bill.

➤ **LBJ TALKS** to governmental leaders. L. to R. Sen. Mansfield, Asst. O'Brian, VP Humphrey, Asst. Valenti, Sen. Long.











**LUCY BAINES** and Lady Bird pictured above during the campaign. Below, President Johnson and the First lady at his boyhood home at Johnson City, Texas. The fence post is sporting the Presidential hat. Right LBJ listens attentively to Lady Bird.









# SECRET AGENT 007



SEAN CONNERY

# AND HIS GIRL



URSULA ANDRESS



ZENA MARSHALL



URSULA ANDRESS

EUNICE GAYSON





# FRIENDS



EUNICE GAYSON

## "DR. NO"

Anyone who has ever read the late Ian Fleming's thrilling novels knows that James Bond has a monopoly of the world's most exciting and beautiful young girls. This became obvious with the release of the first film, *Dr. No*. It was a staggering success. One of the outstanding reasons was Ursula Andress who played the bikini-clad sea goddess in *Dr. No*. The first in a long line of lovely ladies to play dangerous screen games with James Bond. It was the first major role for this sensuous and spectacular beauty and her appearance and performance was applauded widely by audience and critics alike.

URSULA ANDRESS







DANIELA BIANCHI



## "FROM RUSSIA, WITH LOVE"

Daniela Bianchi was the second actress to begin her real career by appearing as Tatiana Romanova, the loving Russian girl in **From Russia, With Love**. Filmed in Istanbul, Scotland and a London studio, it was a fabulous suspense yarn. The instantaneous hit formula is presented to us as a kind of wonderful escapism in which we find ourselves amidst posh surroundings—villains to the right and to the left of us. Brutal torture situations crop up and we find ourselves backed into the most fantastic predicaments from which we affect miraculous last-minute escapes. For the men, there are the lush ladies. For the women, Sean Connery.











HONOR BLACKMAN

## "GOLDFINGER"

Luscious Shirley Eaton played the James Bond girl who gets gilded to death in the early part of the film, **Goldfinger**. However, before this strange death occurs she gets to play a torrid love scene with 007. And who can forget stunning Honor Blackman as Pussy Galore, an aviatrix hired by the villain Goldfinger but won over by Bond in the end. And who can forget the incredible Aston-Martin "gadget" sports car.



SHIRLEY EATON











MOLLY PETERS

## "THUNDERBALL"

Rugged Sean Connery, resuming the guise of Agent 007 for the fourth time, is again surrounded by international beauties in the screen thriller, **Thunderball**. Here again, he continues his happy cinematic fling with all of them. Don't miss curvaceous Venetian redhead Luciana Paoluzzi who plays Fiona, the villainess kiss and kill girl agent of Spectre. Watch her first romance Connery and then cold-bloodedly undertake to do him in. And, see the most luscious Bond adversary yet—Claudine Auger as Domino, a glamorous continental playgirl who provides the handsome British Agent with some rather pleasant moments of diversion. **Thunderball**, said to be the most lavishly-mounted of all the Bond films was, as were the other movies, released internationally by United Artists.



CLAUDINE AUGER

LUCIANA PAOLUZZI











# 12

# international photographers

by MORRIS GORDON

*EDITOR'S NOTE: Because of the impossibility of making reproductions from the original photographs as hung, this is not a representative selection of pictures from the show. Only duplicate prints of quality equal in value to those represented have been reproduced. The exhibit was of such high quality, however, the photographers not represented are well honored by the work of their peers.*

## EXHIBITORS:

DMITRI BALTERMANTS  
HORST H. BAUMANN  
JOHN BULMER  
ROBERT DOISNEAU  
ERNST HAAS  
PHILIPPE HALSMAN  
PAUL HUF  
IHEI KIMURA  
PAL-NILS NILSSON/TIO  
IRVING PENN  
FRANCO SCHEICHENBAUER  
LORD SNOWDEN

Moscow, USSR  
Dusseldorf, Western Germany  
London, Great Britain  
Paris, France  
New York, USA  
New York, USA  
Amsterdam, Netherlands  
Tokyo, Japan  
Stockholm, Sweden  
New York, USA  
Milan, Italy  
London, Great Britain

There are basically five types of photographic exhibitions:

1) The thematic type which tells a story, or preaches a moral. This is usually dominated by the organizer who uses photographs as tools to make them say the things he wants them to say to make his own point — disregarding the photographer's original intent.

(Continued on page 202)







PHILIPPE HALSMAN



PAL-NILS NILSSON/TIO





12 international  
photographers





12 international  
photographers

JOHN BULMER







IRVING PENN



PAUL HUF



PAUL HUF











STEFANO ROBINO, Italy

## FINE PICTURES

There is no "New Wave" in photography unless you count the rash of nouveau nudism that continually pops up or pulls out from the pages of some of our most well-circulated magazines. Whoever dreamed (unless you were asleep) of eyecing from head to toe the heavenly bodies of some of the more celebrated females in the entertainment field. Today all this is quite possible through the wonderful medium of photography. Hip, Hip, Hooray!, chorus the male audience. In other words, the fine pictures that appear here are no more spectacular or different than photographs that were published twenty or thirty years ago in previous *U.S. Camera Annuals*. A good picture remains a good picture whether it was taken yesterday or today. And, as with previous Annuals, this year's all star cast includes top photographers such as Bert Stern, London's, W. Suschitzky, Philippe Halsman, Frank Cowan, Shirley Burden, Ira Rosenberg, etc., backed up by a long list of supporting players whose names may very well head the list next year. It's a good selection—take a look and judge for yourself.

H. W. SILVESTER, France ♦













PHILIPP GIEGEL, Switzerland

PHILLIP LEONIAN

















♦ VYTAS VALAITIS

JAY HOOPS

♦ NORMAN LERNER (page 110)

♦ RONALD REIS (Page 111)

















♦ HELLA HAMMID

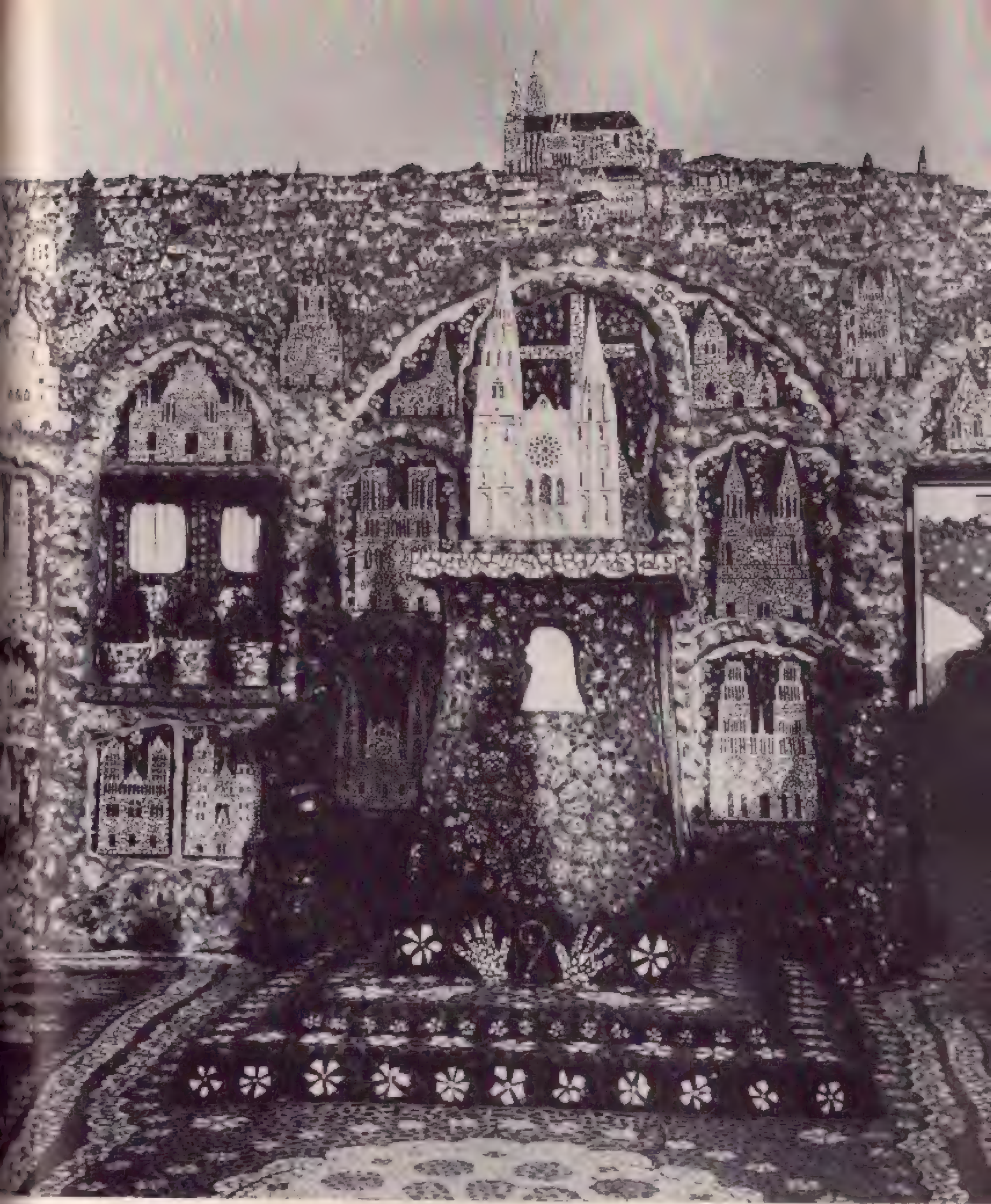
HELLA HAMMID

♦ JOHN SPENCER FAY (Pages 114 and 115)









BILL BRANDT, England





HORST TAPPE, Switzerland

ANTE BRKAN, Yugoslavia









ULF SIMONSSON, Sweden







**ULF SIMONSSON, Sweden**

♦ (Pages 122 and 123)

These are reindeer. This spectacular photograph which shows the rounding up and corralling of reindeer was taken by Simonsson while on assignment for the Swedish newspaper, Dagens Nyheter. As the reindeer were pounding over the heath, Simonsson climbed one of the small surrounding pine trees and made his shot with a Leica M2. The exp. was 1/60th of a second at f/4 through a Super Angulon 21mm lens. Tri-X film. The locale was Lapland. Simonsson is twenty-one and free lances.

**VITTORIO RONCONI, Italy**

A most professional photographer, Ronconi devotes all of his spare time to his hobby, photography. The year 'round he works as an insurance company employee, is married and the father of two children. His interpretation of the human form needs no explanation. His understanding of composition and lighting is unexcelled. He used a Rolleiflex camera with a Tessar f/3.5 lens. The shutter speed was 1/30th of a second at f/5.6. Ferrania P.30 film. Lighting, two 150 watt bulbs were used.

**FRANK COWAN**

(Pages 126 and 127) ♦

It's hard to believe that the pictures that appear on these two pages are make believe. However, there is no relationship between mother and child other than model and model. The warmth and realism portrayed here was created for commercial purposes by Cowan while on assignment for two different companies. He used a Hasselblad with a 135mm lens. The exposure was 1/25th of a second at f/11. Speedlight.

**ANTONIO PERSICO, Italy**

(Pages 128 and 129) ♦

The face of human misery is the same all over the world. While Persico was in Egypt, he went to the city of Luxor where he took this pathetic picture of an unfortunate figure just sitting in one of the city's squares. Camera used was a Zenza Bronica, exposure 1/125 of a sec. at f/11. The photo of the house was made in the Italian town of Alberobello. The wheel and plowing tool in the foreground were all part of Persico's careful composition in making this photograph. Hasselblad 500C.































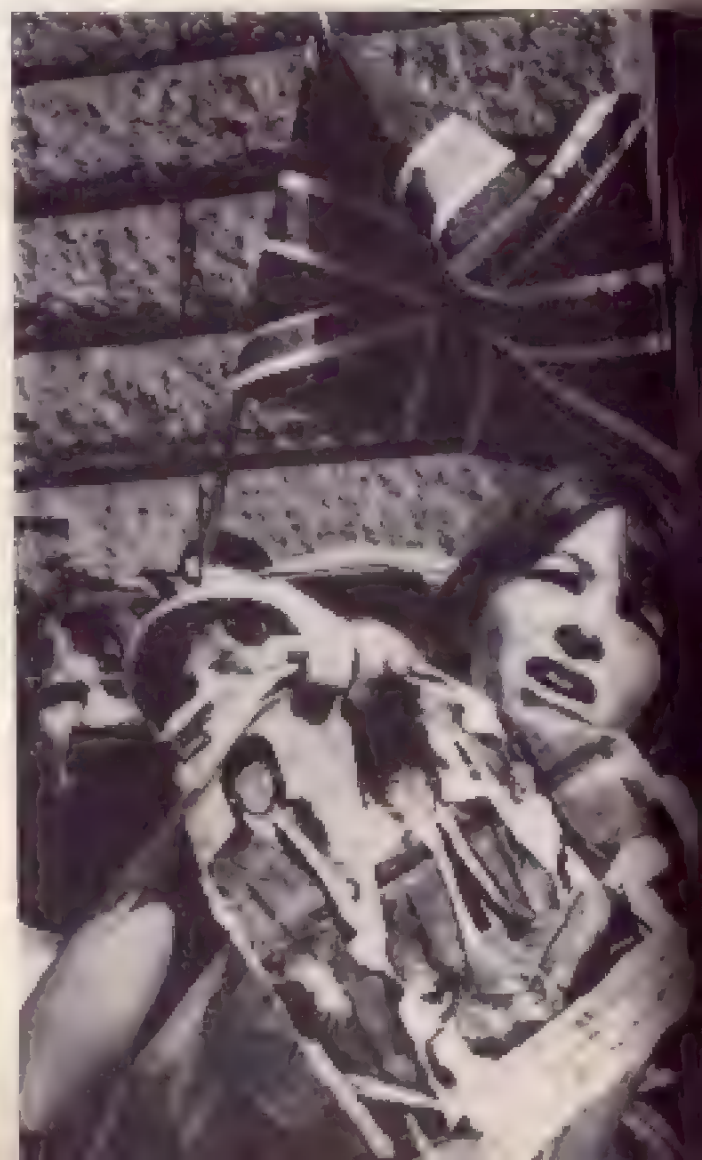
KARSH, Ottawa

TOM SAGE, England





Rock 'N' Roll. You just ain't in if you don't dig the sound of the Sixties. The young men who did much to bring mass hysteria to teenagers all over the world, the BEATLES, four refreshing young chaps from England who have been having a jolly good time through it all. Shrieking heard blocks away brought Brody to this scene of wild pandemonium outside their hotel. Nikon S3, 50mm lens.







SHELOON BRODY







# **RENE-JACQUES, France**

Walking along the streets of Paris, Rene-Jacques decided this woman would make a good subject for his camera. However, when she caught him in the act, she became quite incensed and very openly expressed her displeasure. He used a Leica with a f/3.5 lens. Exp. 1/25 of a sec. at f/4.





ORMOND GIGLI





JOHN LEWIS STAGE













**W SUSCHITZKY, England**

While photographing a temple at Mahabalipuram, Madras, India, Suschitzky came upon a small group of fairly tame monkeys who came to him for bread. He took this picture of a monkey and her baby which, for him, he says: symbolizes the suffering of mothers for me. The beauti-

ful doe staring straight into the camera was taken at a Deer Park near Madras, India. Suschitzky, in Madras working on a documentary film about leprosy, captured the beauty of this animal with a Topcon Re Super camera fitted with a 300mm Kilar lens, exposed on Ilford HP3 film.



**HANS WENDLER (Top of Pages 140 and 141) ♦**

The design formed by the breakwater and the lighthouse against a horizonless still sea intrigued Wendler, it was completed by the arrival of a fishing boat upon the scene. From camera to boat was about 2 miles. Wendler, a freelance professional, used a Calumet 4x5 View camera with a 14" Commercial Ektar lens. 1/25 at f/11, Plus X. Bleak day.

**NORMAN LERNER (Bottom of Pages 140 and 141) ♦**

On a beach in Tel Aviv, Lerner made this stunning shot from a bluff overlooking the Mediterranean Sea just as the sun was setting. He was in Israel at the time shooting travel posters for that government. Lerner, an Ass't. Professor of Photography at the Fashion Institute of Technology in New York, used a Heiland Pentax camera.



◆ HANS WENDLER







• NORMAN LERNER





RAGHU N. RAI, India

ED LADA







**RAGHU N. RAI, India**

◆ (Page 142)

Mr. Rai is only twenty-three years of age and has been preoccupied with photography for approximately 2½ years. At present he is on the staff of the national daily, the Hindustan Times. One of his favorite subjects is animals. He made this study of a glaring oryx with a Nikon F camera, 400mm Telyt f/5 lens. The shutter speed was 1/500th of a sec. at f/5 exposed on Tri X film. Daylight.

◆ **ED LADA (Page 143)**

Those great, big, beautiful eyes compelled Ed Lada to photograph his sister's baby. He started out by shooting with a long lens but Geralyn's eyes drew him in closer; he wound up using an extension tube on the camera. Lada has been photographing successfully for the past twelve years. He made this expressive close-up with a Hasselblad using a 150mm Sonnar lens. Exposure was 1/60th of a second at f/5.6. Window light. Royal Pan film.

**W. SUSCHITZKY, England**

Suschitzky trained his camera on a traffic mirror placed on the side of the road in the town of Lauterbrunnen, Switzerland and waited. The results are almost unbelievable, the reflection is so incredibly clear and its contents so well defined. Suschitzky, whose photographs we eagerly await every year, made this shot with a Topcon Re Super camera equipped with a 135mm lens. Sunlight, Ilford HP3.

**JEAN DIEUZAIDE, France (Page 146)** ◆

Mr. Dieuzaide did not give us any information as to how this picture was made. However, he did say that the special effects were created to heighten the importance of the eyes. Dieuzaide is fascinated with experimental photography. He made this study in facial abstraction with a Linhof camera, 150mm lens. Exposure was 1/125th of a second at f/11. Artificial lighting, Super XX Kodak film.

**PETER FINK (Page 147)** ◆

Beautiful, elegant Wilimina is one of New York's most exciting models. Peter Fink photographed her looking cool and marvelously collected. Mr. Fink, one of Manhattan's busiest photographers, is responsible for the best selling book, *The New York I Love*. He made this portrait with a Rolleiflex. Mr. Fink a great believer in existing light, used just that. Plux X film.











JEAN DIEUZAIDE, France

PETER FINK









**FRANCIS STOPPELMAN, Holland**

These are wedding coaches on their way into town to pick up the guests for the ceremony. As they left the stables and rolled across the dike an enormous gale blew up

drenching Stoppelman and his camera. Considering that the lens, although covered by an orange filter, was hit by the raindrops the picture turned out astonishingly clear.







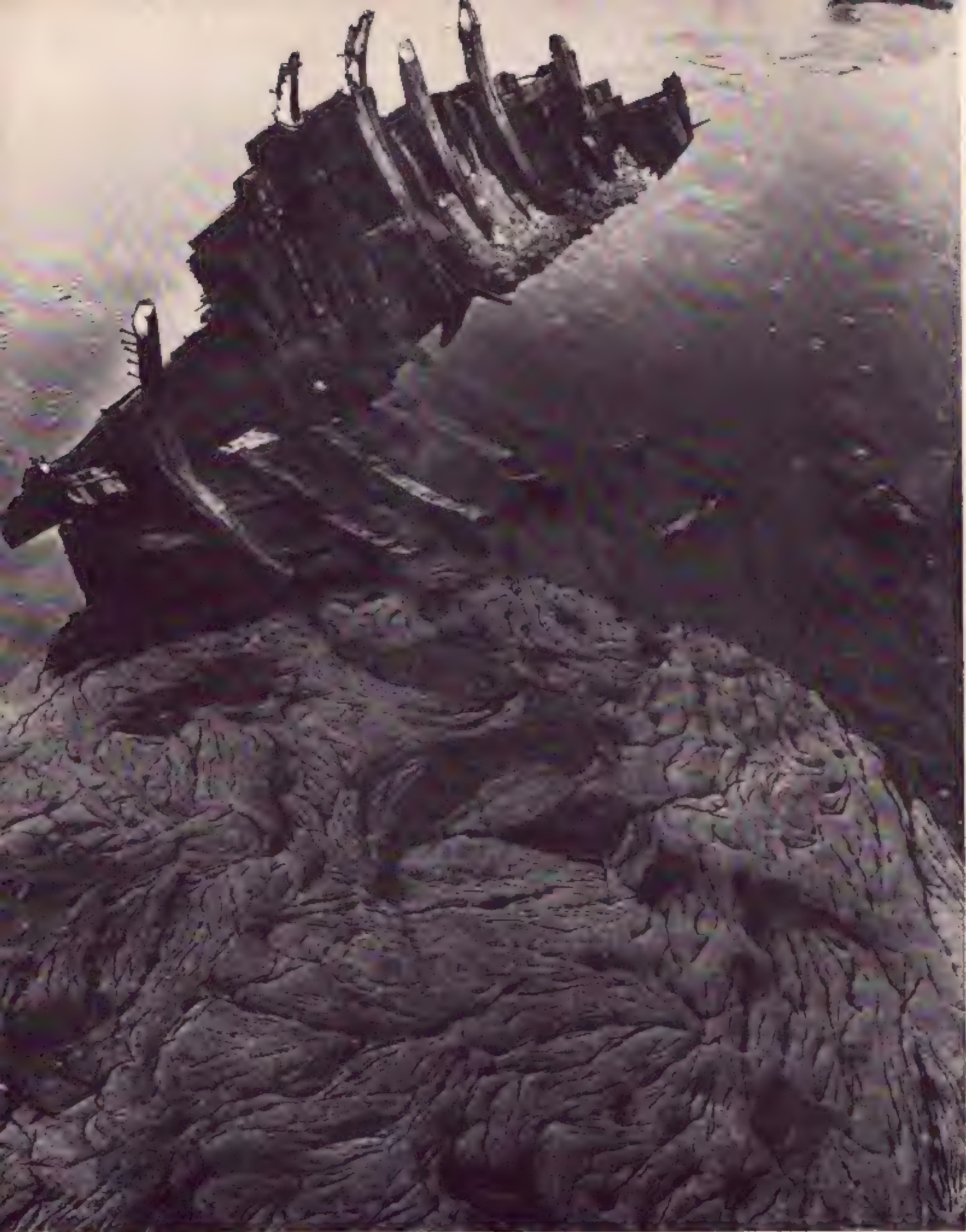
#### JAY HOOPS

Most everyone who goes to the fishing village of Nazare, Portugal, takes this photograph or one similar to it. There is just something about this early morning ritual that com-

pels amateur and professional alike to record it on film. Professional Jay Hoops made this excellent shot with a Nikon F, Nikkor 35mm lens. 1/125 at f/8. EK Plus X.







YNGVE BAUM, Sweden

YNGVE BAUM, Sweden







#### FRANK COWAN

A cuter backside you'll never see. The baby and Frank were carrying out an assignment for a pharmaceutical company. Cowan, who used a Hasselblad camera for this shot, must have the largest studio in New York. He took over a former Con Edison power plant which is all of 10½ stories high. Its shooting facilities are unlimited.

#### FRED BRUEMMER, Canada

Bruemmer says: This picture was taken on the arctic archipelago of Spitsbergen, north of Norway. The young ringed seal was snoozing in the sun near the shore when I surprised it by taking its photo. Its cuddlesome appearance is misleading for when I tried to pet it, it bit me in the thumb. Rolleiflex, f/3.5 lens. 1/125 of a sec. at f/11.



#### ANDY MARINO (Top of Page 156) ♦

Cleo is the kitten's name. She belongs to Marino and he photographed her peering through the leaves on her first visit to the country. An enthusiastic student of David Vestal's, Marino made this head-on shot with a Pentax camera equipped with a 135mm lens. The shutter speed was 1/250th of a second, aperture f/4. Exposed on Tri-X film.

#### ELLEN BLUME (Bottom of Page 156) ♦

Suzi belongs to the Jet Set. She rides in a Rolls, gets in shape at Main Chance and wherever the "beautiful people" are, you'll find her. For Suzi is a most aristocratic pekinese who can be seen throughout the pages of a fun book called, **Suzi Goes Hollywood**. Author, photographer, Ellen Blume shot Suzi in the rain with a Leica camera.













GEORGE KRAUSE

◆ ANDY MARINO (Top)

◆ ELLEN BLUME (Bottom)





S. C. BURDEN

RENE-JACQUES, France









◆ S. C. BURDEN (Page 156)

Strolling along Fisherman's Wharf in San Francisco, Burden spotted this father whose attention was diverted by the paintings on the wall while carrying home a very sleepy little boy. Burden has produced three books since 1960 and his work is continually appearing in museums and prominent publications. Nikon F, 105 mm Nikkor f/2.5 lens.

◆ RENE-JACQUES, France (Page 157)

One of Rene-Jacques assignments involved illustrating the parks and forests of France for publication in a leading magazine. The photograph that appears here is from that series. Creative design, characteristic of Rene-Jacques work, is evident in this simple study of trees. He used a Linhof, 150mm Apo-Lanthar lens. Exp. 2 sec. at f/32.





#### ROBERT MONROE

Anything taken with a fisheye lens always seems to turn out to be great fun. I know you know that the photo on the left is a lady in a phone booth. But, would you have guessed that the bizarre picture above is the underneath

of a shiny new car? Monroe, whose imaginative powers have kept him on top of the heap, made these two "exploratory" photos for two different advertising campaigns. Nikon F in both cases, Nikkor Fisheye lens. 1/125 at f/8, Tri-X.





TOM JUNGMAN





TOM JUNGMAN



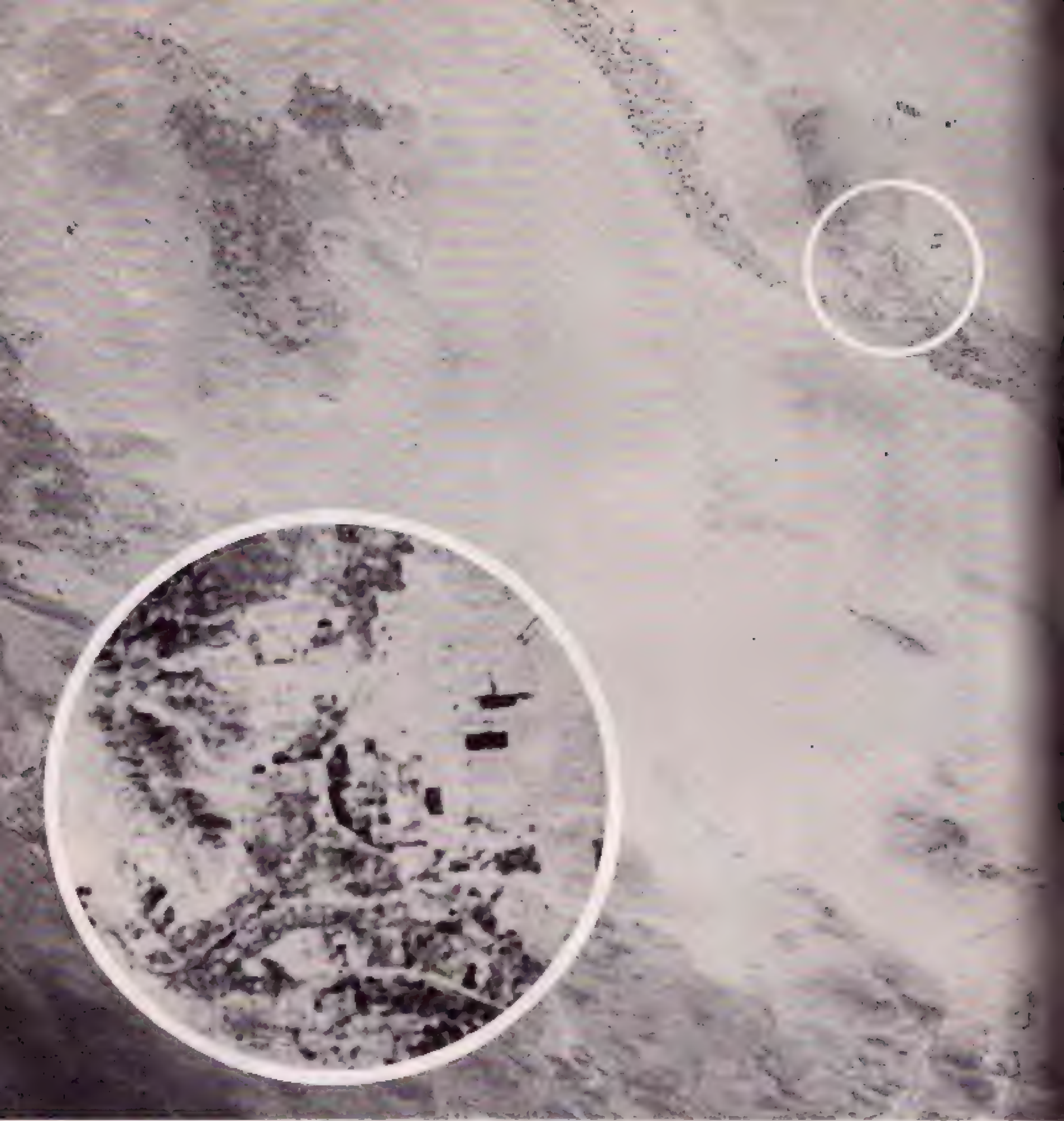






CARTER JONES



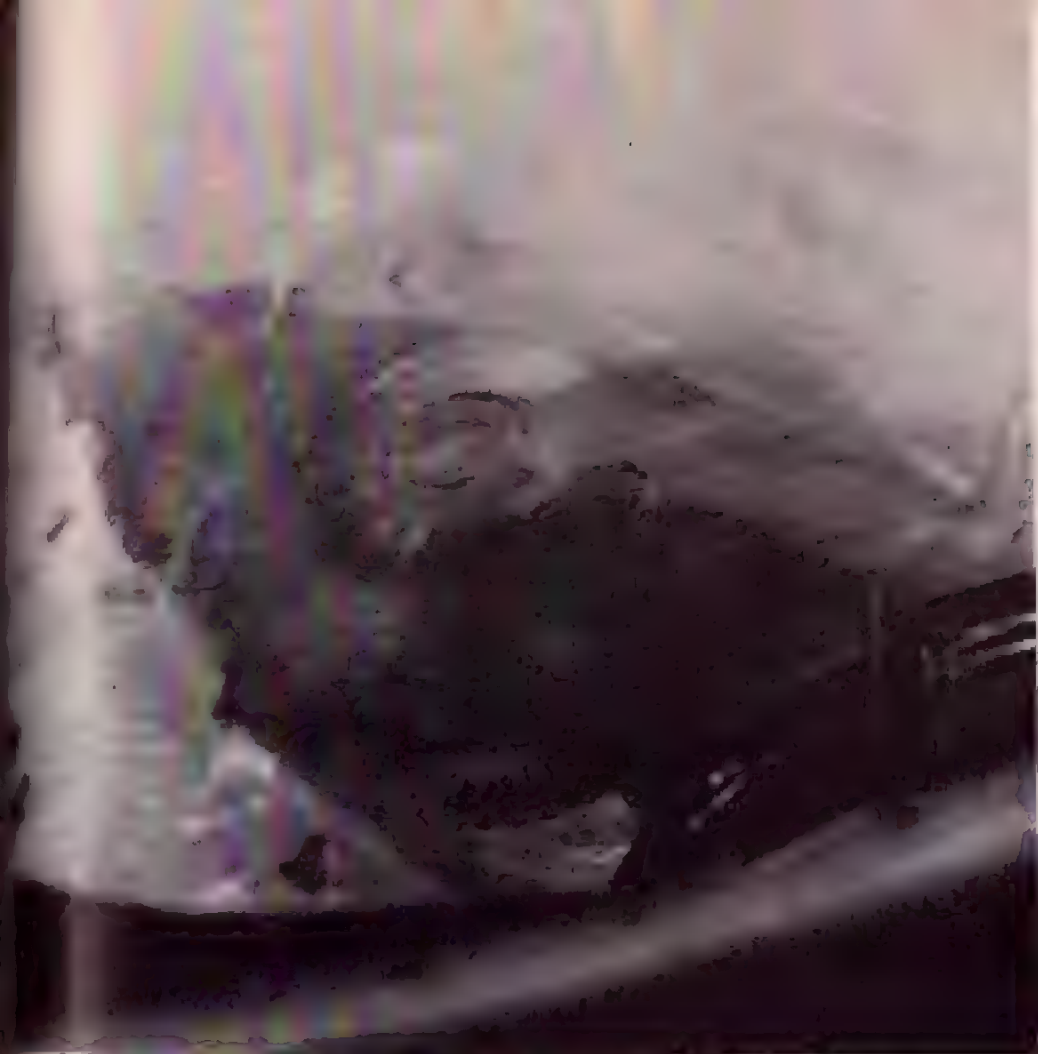


**IN THIS** photograph of the Southwestern United States, Texas is above, Mexico below, and the Rio Grande traverse is in the upper right corner. An enlargement of part of picture, which was taken from about 115 mi. aloft, shows

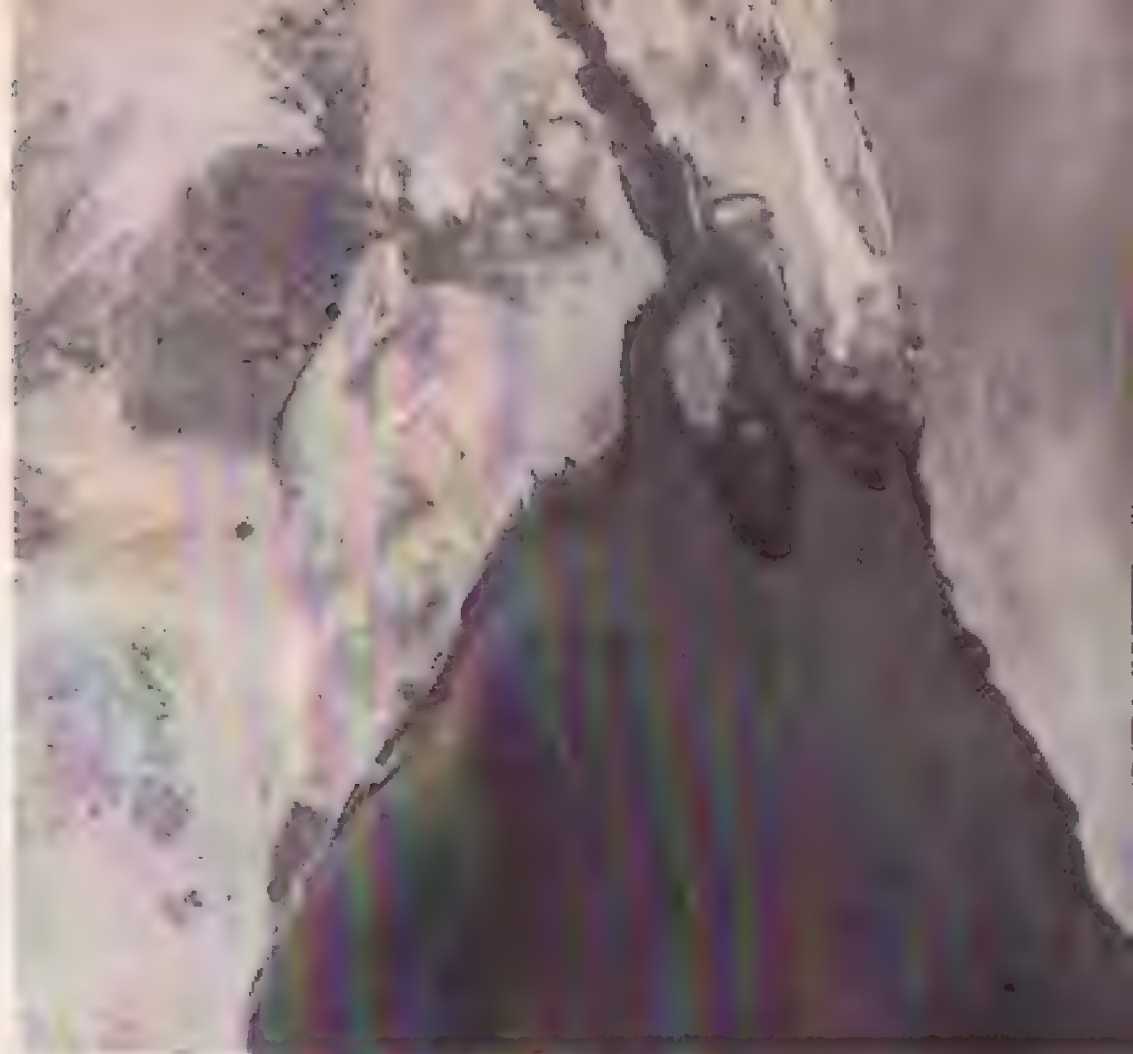
the main streets of El Paso, Texas. Dark area, upper left, is gigantic lava flow. Camera setting, generally, was f/11 at 250th of a second. Space craft was pointed down with camera held to window. Film was Eastman color.

## *Scientific Data Photographs Taken By Gemini 4 Astronauts*



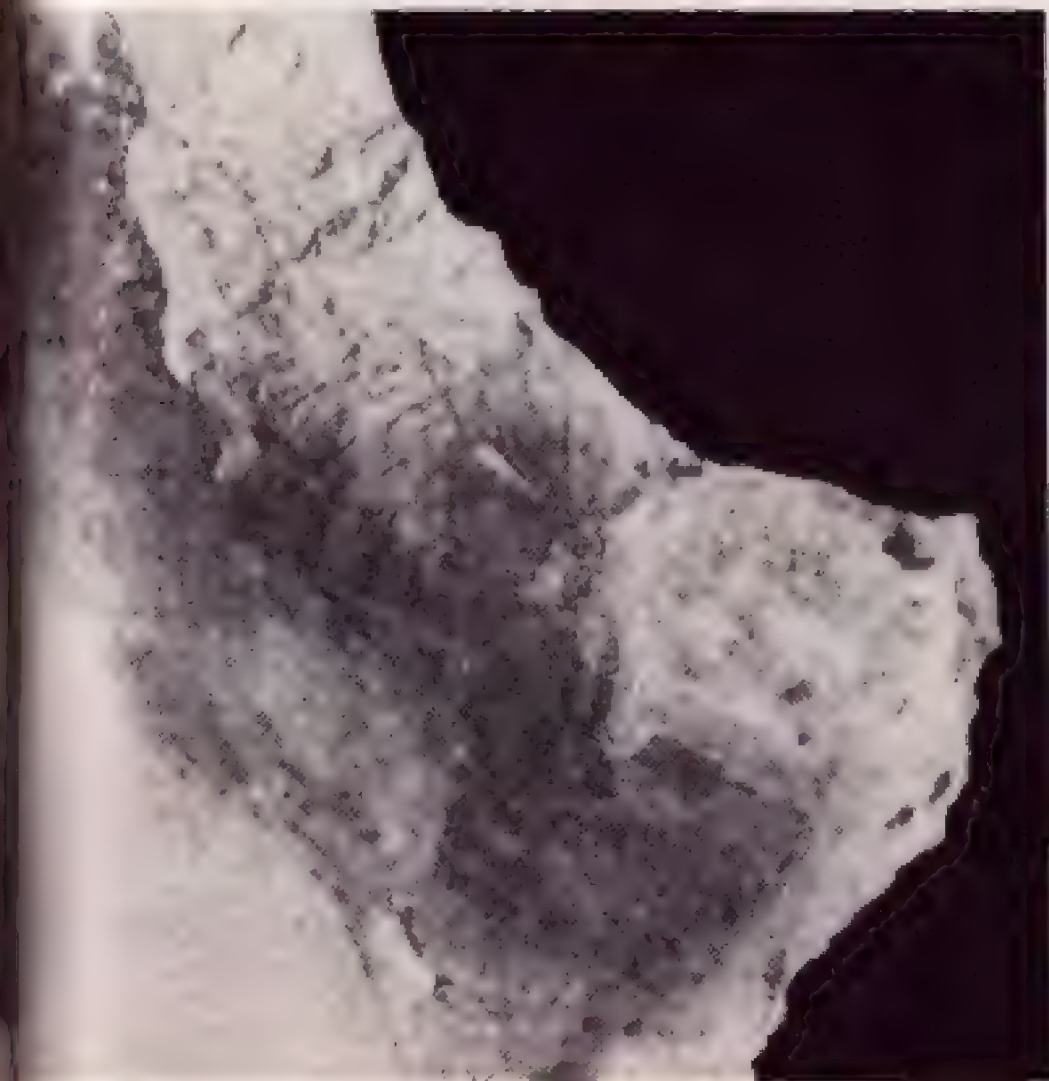


**MAJOR** James A. McDivitt took this picture through the left window with spacecraft's nose pointed down, the so-called Richat structure in Mauretania, West Africa, is visible. A geologic puzzle, it has been called a crater, but it is not depressed and may be an eroded dome.



**THIS** view shows the Gulf of California with the mouth of the Colorado River, top, the Sonora Desert of Mexico, at right, and Baja California, at left. All pictures were taken with 70-mm Hasselblad camera passed back and forth by Maj. McDivitt and co-pilot, Maj. Edward White 2d.

All photos from NASA



**THE** easternmost tip of Arabian peninsula, showing a large part of Sultanate of Muscat and Oman along the coast, above. Desert of Rub al Khali, at lower left, lies in Saudi Arabia. Under magnification, runways of airport at Al Hadd can be seen at tip of promontory.

▶ **ALL** photos show targets chosen by Paul D. Lowman Jr., project scientist for the National Aeronautics and Space Administration. Photo, right, showing area 90 mi. long, gives, for the first time, complete pattern of sief dunes, long subject of study. Dunes are on Arabian Peninsula.





# SPACE

**O**ne of the most remarkable and spine-tingling achievements in the space age was the history-making "walk in space" performed by Soviet Cosmonaut Aleksei Leonov. Tied to a capsule by a 16-ft. tether, the first human satellite whirled through the vacuum of space at 18,000 m.p.h. For ten minutes he drifted and spun through gyrations while he followed the spaceship Voskhod II in its swift elliptical path around the distant earth. Then, as easily and efficiently as he had emerged from his ship, he climbed back inside. After 15 more orbits, he and his comrade, Col. Pavel Belyayev, began the long flight home.

The United States Great Moment In Space came last June. For 21 exhilarating min. on a Thurs. afternoon, as he orbited 110 mi. high at 5 mi. a sec., Maj. Edward H. White II was a human satellite of earth, equipped with his own rocket power and oxygen supply. It was the third orbit of the Gemini 4's scheduled 62-orbit, 98-hr., 1,700,000-mi. flight. White spent twice the time that Soviet Cosmonaut Leonov did last Mar. 18, and had much more maneuverability.

"Gemini 4 demanded the best of men and machines," said Dr. Robt. R. Gilbruth, director of the Manned Spacecraft Center at Houston, after the successful completion of the flight. And it got the best. Except for a few relatively minor flaws, the space capsule functioned magnificently; even in the searing heat of re-entry. As for the men, Command Pilot Jim McDivitt and Copilot White survived more than four days of weightlessness in such good shape that space doctors



Wide World Photos  
**SOVIET AIR FORCE** officer, Lt. Col. Aleksei Leonov, the first man to leave an orbiting capsule and float in space shown in space suit before launching.

were amazed. Each logged 97 hr. 56 min. in space, just 21 hr. 10 min. less than the record set by Soviet Cosmonaut Bykovsky in June 1963. Together, they were aloft 3 times longer than all 8

U.S. Astronauts who preceded them. Not only did White spend 20 min. floating alone outside the capsule, but as a bonus the space twins returned to earth with a breath-takingly brilliant



# WALKERS

series of films of the space stroll.

From the moment White began his space walk, he felt a bubbling euphoria at seeing his world as no fellow Astronaut had ever seen it before. Neither below him nor above him, but simply **out there**, was the planet Earth—of which he himself was now a satellite. Seen from 120 mi. away, it was a luminous globe, bluer than any sapphire, infinitely remote and mysterious. For 12 of the 20 min. that White floated outside his spacecraft, two rapid-sequence cameras on board ship recorded his movements. White himself used a camera attached to his propulsion gun, and McDivitt operated another at his window inside. With the walk time running out, White placed himself outside McDivitt's window and chatted with him over VOX, a voice activated system that cut off messages from controllers on earth. Again and again Gus Grissom tried to break through. Finally, McDivitt acknowledged the calls from earth. It was an urgent request that White re-enter the spaceship. He did so reluctantly, saying: "Saddest moment of my life."

After White's wonderful walk, the Astronauts settled down for the rest of the voyage. With the exception of the breakdown of a small computer, reentry was most successful.

Space officials made no effort whatsoever to conceal their optimism. Minutes after Gemini 4 capsule splashed down, they flashed this confident message on TV screens at the Space Center: "End of flight plan—tune in next time for G 5."



MAJOR EDWARD WHITE, an American flag sewed to the shoulder of his space suit, glances up as he waits to climb into his seat in Gemini spacecraft.

UPI





Wide World Photos

**LEAVING SPACESHIP.** Cosmonaut Leonov emerges from Voskhod 2 to become the first man to float freely in space after first orbit of space flight. Photos are from

Moscow TV screen of picture transmitted from spacecraft. Cable was Leonov's only tie to craft. Projection at right (below) carries movie camera photographing the feat.







**FLOATING FREE.** Astronaut White is photographed by Gemini's skipper.

RAY AARON A. McFARLANE





Photographs from NASA







**INTO OUTER SPACE.** Major Edward H. White 2d, holding gas-jet self-propulsion gun, floating suspended from Gemini 4 during the third revolution of a four-day orbital flight.

Golden umbilical cable uncoils from bag in capsule, supplies White with oxygen and communications. Cloud cover and the coastline of California are visible below him.









LEONARD PROVATO

## Pictures from 'Famous'

Victor Keppler, Bert Stern and Philippe Halsman are part of the brain trust for the Famous Photographers School of Westport, Conn. Len Provato, whose picture taken in Fire Island appears above, is an instructor. The director, Victor Keppler (color shot of pelican in flight, opposite) has insisted that every instructor who works with the students be a professional photographer. Consequently, the school, which recently had its first anniversary, has found that this empha-

sis on the practical aspects of photography and the close personal relationship between teacher and student are important factors that have served as a most successful formula. Bert Stern, who needs no introduction to followers of fine photography, took the photos, next 2 pages, for the Famous Photographers School brochure and world renown cameraman, Philippe Halsman, page 176, gives us something to think about with his up-to-the-minute OP ART photography.





BERT STERN

Pictures from "Famous"





BERT STERN













WALTER CHANDHA

♦ PHILIPPE HALSMAN (Page 176)

♦ VYTAS VALAITIS (Page 177)





ROBERT MONROE



# 20 YEARS AGO WORLD WAR II ENDS

---

## FRANKLIN D. ROOSEVELT EDWARD STEICHEN

181

A striking silhouette study of the late President of the United States when he was Governor of New York. The photograph was made for *Vogue* magazine (1929) by world-famous photographer Steichen who is now a Captain in the USNR, in command of all Navy Combat Photography.

## ROOSEVELT AND EISENHOWER, SICILY BOB WALLACE

Top 182

President Roosevelt and General Dwight Eisenhower during an informal chat on the airfield at Castelvetrano, Sicily. Roosevelt stopped here for a conference with his generals on his way back to the United States, after the Teheran meeting with Stalin and Churchill, November, 1943.

## HAIL AND FAREWELL, WASHINGTON, D.C. LT. WAYNE MILLER, U.S. NAVY

182

On April 12, 1945, the world was stunned to learn of the death of Franklin D. Roosevelt, President of the United States. He died at Warm Springs, Georgia, where he had gone to take a short rest upon his return from the Yalta Conference. People of every race, creed and color mourned the man as president, friend, neighbor and leader—a person who loved life and humanity, and who in turn was loved by his countrymen and other peoples of the world. Lieutenant Wayne Miller, who is a member of Captain Steichen's Navy photographic unit, made the series of pictures shown on pages 182 bottom, 183 bottom, 184 bottom, 185 bottom and 186 bottom. He caught the emotion-filled faces of Washington crowds as they watched the slow journey of the funeral procession from Union Station to the White House.

## ROOSEVELT WITH GENERAL ARNOLD, SICILY BOB WALLACE

Top 183

On his way back to the United States from the Teheran Conference, President Roosevelt made a stopover in Sicily to talk with his generals. The photograph shows (left to right) General H. H. Arnold, Franklin D. Roosevelt, General

George Patton, General Mark Clark, and General Dwight Eisenhower.

## ROOSEVELT HONORS O'HARE PRESS ASSOCIATION

Top 184

President Roosevelt (April 21, 1942) handed the Congressional Medal of Honor to the wife of Lt. Edward H. O'Hare, who placed it around the flying hero's neck as the President shook hands with him. Standing in the background were Secretary of the Navy Frank Knox (left) and Admiral Ernest J. King, Commander-in-Chief of the U.S. Fleet. The President promoted O'Hare two grades and cited him for knocking out six planes of a Japanese bomber formation as it attacked his carrier.

## BIG THREE AT TEHERAN U.S. SIGNAL CORPS

Top 185

The meeting at Teheran of Stalin, Roosevelt, and Churchill, shown posing on the front porch of the Russian embassy, the last of November, 1943, was perhaps up to then the most significant conference of the war. Representing nearly half the world's population, the three met in Iran to make plans for D-Day, which was to come six months later. Their talks were concerned with Germany, just as those which Churchill and Roosevelt held in Cairo with Chiang Kai-shek the week before dealt with Japan.

## YALTA CONFERENCE U.S. SIGNAL CORPS

Top 186

President Roosevelt, Prime Minister Churchill, and Marshall Josef Stalin dine at Livadia Palace, as the Crimean Conference (February 11, 1945) draws to a close. For eight days, they had ranged over problems of such complexity and scope as have probably never before been covered by statesmen in a similar period of time. The Teheran meeting had given shape to a war, but the Yalta Conference aimed at the formation of a new world. It was agreed there that a conference of the United Nations should be called to meet at San Francisco on April 25, 1945, to prepare the charter of an organization to maintain peace and security.

*EDITOR'S NOTE: The photographs and text for this portfolio originally appeared in the Victory issue of U.S. Camera Annual 1946. It is reprinted in memory of those difficult years.*





A MAN GOES...





A MAN WHO KNEW THE ONLY THING TO FEAR WAS FEAR . . .



A WORLD THAT WATCHED AND FOUND ITS SILENT VOICE IN HIS . . .





KNEW THAT HE KNEW THE MEASURE OF HIS MEN . . .

---



THIS WORLD IS NOW A GARRISON OF GRIEF, SADLY REMEMBERING . . .





THIS HEART THAT WAS HEROIC AS THE HEROES THAT IT LOVED . . .



THESE HEARTS THAT ARE SO COMMON AND SO LOST . . .





KNOW THAT HE LED THE DOERS IN A WORLD UNDONE . . .

---



NOW SILENTLY THROBBING, EACH HEART STOPS TO SALUTE HIS . . .



HE  
LEFT  
A PLACE  
THAT  
WILL BE  
FILLED  
YET  
ALWAYS  
WILL BE  
EMPTY . . .



A WARRIOR, HE ONCE MORE PASSES BY . . .





#### VICTORY—U.S. NAVY

Almost naked and starving, 500 Allied prisoners dance and cry with joy as an American rescue mission approaches the Omori Prison Camp, in the Tokyo area. Hundreds of the hysterical men jumped into the water, swimming out to meet the special Navy task force as it threaded its way

up a channel toward the camp, and making it almost impossible for the ships to avoid collision. Navy doctors later found that most of the rescued men were suffering from injuries, concussion, burns, or malnutrition, after their stay in the "blackest hellhole" of the war.



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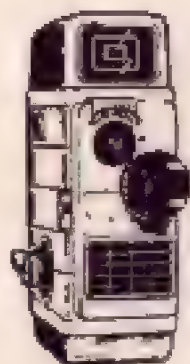




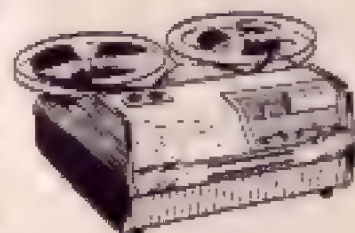
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# Lucien Clergue

(Continued from page 20)

sinks to the ground amidst the roar of the crowds.

Lucien Clergue has always been intensely interested in corridas and was only 15 years of age when he photographed his first bullfight. Needless to say, the pictures speak for themselves.

Photographs from his other book, *Naissances D'Aphrodite*, begin on page 25. The startling juxtaposition of the photos that appear on pages 24 and 25 immediately bring to mind the title, *Beauty and the Beast*. Another facet of Mr. Clergue's unending talent as a fine photographer is demonstrated on these five pages. These are beautiful pictures of beautiful bodies that seem

to be emerging from the depths of the sea. One is more expressive than the other.

The majority of these photographs were taken with a twin-lens reflex camera and in some instances a 35mm camera was used. © by Ed. Forces Vives Paris and Medical Press, New York.

Lucien Clergue was born in Arles, France in 1934 and began his career in photography at the age of 14. Six years later, his initial sequence, "Jules Cesar," based on the Arles production, won the approbation of Jean Renoir. From November, 1954 to July, 1955 he worked on a series entitled "La Grande Recreation," showing saltimbanques portrayed by five Arlesian children. In November of that year he met Picasso at Cannes, and a few months later Jean Cocteau in

Paris. Both gave him wholehearted admiration and support. 1956 saw the "Nus de la Mer," which were used as illustrations for Eluard's "Corps Memorables." In 1957 he concentrated on a documentation of gypsies. He continues to develop his favorite themes, nudes, dead animals, cemeteries and gypsies. His book, "Poesie der Photographie," embellished with a cover design and title page by Picasso, and including tributes by Cocteau and Jean Marie Magnan, was published by DuMont Schauberg, Cologne, in 1959. He has been widely exhibited abroad and has an extensive publication record. He has not let up in his photographic activities for one moment, and, as he says, "I want to be number one in my field." At the rate he's going he has a good chance of making it.

## MARY ELLEN MARK

(Continued from page 30)

magazine and also did stills for a local TV station. When she graduated in June 1964, she took the money she earned and went to Europe to spend the summer. She wanted to build up a portfolio to back her up . . . for when she returned home she intended to apply for a Fulbright—her theme—to photograph the rural areas of Turkey. Upon her return, and while waiting to hear whether or not she had received the Fulbright, she spent her time taking photographs for colleges in the Pa. area. In December she traveled to a small town in south-eastern Mexico, San Andres Tuxtla. Of this trip she says, "It was a wonderful experience. I got to know the town and its people well. I lived with a lower middle class Mexican family. I also spent a great deal of time with a very poor Indian family; they had five beautiful children and lived in a one-room cabin with a dirt floor. There was a great deal of love in the family and they were very happy. When I left they asked me to be godmother of their two-year-old boy."

Back in Philadelphia in late January, 1965, she continued photographing and in late April she learned she had received the Fulbright.

Returning to Europe the latter part of June, she stopped by the offices of *U. S. Camera* to say, "Goodbye." She was a very happy young lady and most enthusiastic about her forthcoming trip. She would first go to France, then Italy, England and Greece, and then in October would travel to Turkey. "There," she said, "I will spend some time in each village, getting to know the people, photographing them and their way of life. I have been taking pictures for only a year and a half . . . I know that I have much to learn and a long way to go."

Mary Ellen Mark loves to photograph people and the seven pictures that run across these six pages prove it. Pages 30 and 31, this one was taken in a small mountain village in Sardinia where she took a series of photos of these children playing in the street; she liked this one the best. Maclovía (page 32) is an Indian servant girl who loved having her picture taken. Mary Ellen caught her smoking a cigarette as she was doing the family wash; the stub of the cigarette Maclovía found in a trash can. While photographing a beautiful, old cemetery outside the town of San Andres Tuxtla, the funeral pro-

cession of a two-year-old child filed past her. The child's father is carrying the front end of the coffin, page 33, top. Page 33, bottom, when a Mexican mother saw Mary Ellen and her camera she ran inside and brought out her entire family to be photographed. This fantastic picture (page 34, top) was taken on the beach at Cannes. When Mary Ellen first saw the woman she did not have her camera with her. She ran back to get it, but the wrinkled old woman was gone. However, the woman's traveling companion was an 18-year-old boy, and Mary Ellen spotted him and he in turn took her to see the "countess." She gave Mary Ellen her card which read, "Princesse Aicha Abadia." She was quite flattered when she found Mary Ellen wanted to photograph her. During the three hours she spent with her, she found out that the "Princesse" felt she had been reincarnated, and, so was her husband who was traveling with her but who was invisible. She gave Mary Ellen her address where she intends to look her up in Paris this summer and do a series of photographs. Page 34, bottom. While in Madrid and on her way to the park, this man asked her to buy some flowers; she did and also took his picture. Page 35, the man balancing the box of flowers on his head was taken in London's Covent Garden. All photographs were taken with 35mm cameras.



# Right at your doorstep are hundreds of photographs you can sell

Many men and women are earning \$25 to \$100 a week extra money with their cameras. Here are suggestions on how you can do the same—from a man who has earned over \$100,000 a year in photography

By Victor Keppler

I often wonder why more people don't use their cameras to pick up extra money.

Right in your own home town — on your Main Street, in your friends' homes, even in your own back yard — are subjects for saleable photographs that you could take in your spare time. And all over the country there are good markets waiting to buy them.

## Vast hidden market for photographs

Even the biggest national magazines often accept photographs by talented amateurs. But far more important to the beginner is the vast hidden market for pictures — the hundreds of smaller publications that are begging for good photographs of people, places, and events in your area. Just by keeping an eye peeled for pictures "made to order" for these publications, many amateurs are able to pick up an extra \$25 to \$100 a week with their cameras.

The "bible" of photographers interested in extra money is a book called *Where and How to Sell Your Pictures*. It lists the names, addresses, and requirements of over 800 publications — trade journals, regional magazines and newspapers, sport and hobby magazines—that are constantly in the market for good pictures. Here are just a few examples chosen at random:

**Flower Grower** pays \$50 to \$100 for color pictures — \$5 to \$10 for black-and-white — of gardens, flowers, house plants, trees.

**Car Life** pays \$5 to \$25 for pictures of automotive subjects, including humorous shots.

**Mechanix Illustrated** pays \$10 to \$25 for science, crafts and hobby pictures.

**Golf Digest** pays \$10 to \$25 for pictures of golfers and golf scenes.

**My Baby Magazine** pays \$10 to \$15 for pictures of expectant and new mothers, babies and children under three.

**Plastichrome® Postcards** pays \$10 to \$25 for color shots of general scenic interests.

## How to sell the same picture more than once

And you can sell the same picture again and again. As a youth, Arthur d'Arazien shot a Rocky Mountain landscape that he has now

sold 18 times for a total of \$5,800. Another d'Arazien scene (above) has earned the photographer nearly \$9,000. And he still owns both pictures.

A common way to get repeat sales is through stock photograph agencies. *Where and How to Sell Your Pictures* lists a number of such agencies that accept good photographs and publish them in catalogs from which advertisers and editors frequently order reprints. Each time one of your pictures is ordered, you earn another fee.

Still another source of revenue is people who want to buy extra prints from you. It could be the baker who has remodelled his shop, the golfer who has won a tournament trophy, or the handyman who has built a cabin cruiser. Naturally he'll want to see the pictures you are sending to the appropriate specialty magazine. And nine times out of ten, he'll want to buy extra prints.

## Importance of professional training

Of course the more professional-looking your photographs are, the better chance you have of selling them, even in these smaller markets. And now there's a way to learn to make pictures that measure up to the highest professional standards.

For the first time in the history of photography, you may receive training right at home in the professional methods and prized studio secrets used by the most successful photographers in America.

Ten outstanding professionals have started a new kind of home-study school—the Famous Photographers School. They spent three years pouring into a remarkable series of lessons everything they have learned in their long, hard climb to the top.

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Irving Penn	Arthur d'Arazien
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Photographed by Arthur d'Arazien on a vacation trip, this simple scene was used on the cover of *Collier's* and on countless greeting cards and calendars. To date it has earned nearly \$9,000. How many equally striking pictures are within a few blocks of your home?

Then they perfected a revolutionary teaching method as personal as the tutoring a master photographer might give a promising assistant. Your instructors are all skilled professional photographers, supervised by a Guiding Faculty composed of the School's famous founders. They don't merely tell you how to improve each photograph you send in as part of your assignments — they show you with unique visual critiques which make their points instantly clear. And every critique, every letter of advice, is tailored to your individual goals, talents and problems.

## Two free books offered by School

To show you the many opportunities in photography — and how you can be trained to take advantage of them — our School offers a 160-page market guide, *Where and How to Sell Your Pictures*, as well as a 48-page, illustrated brochure describing our Course.

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# L.B.J.

(Continued from page 84)

campaign party to join him on top of the car.

Seeing that photographers were having a lot of trouble fighting their way through the crowds from the automobile several vehicles behind him in the motorcade, the President consulted with his Special Assistant, Jack Valenti and ordered the photographers' convertible just ahead of his in the caravan. This was terrific, because we could keep a lens on him at all times. In Dallas had the Kennedy motorcade been so set up, a photographic record would have been possible of that unfortunate disaster.

All was not just honey and cake during the campaign though. Just as it is now at the White House—very little is planned. Some photographers feel that the plans are made well in advance but that the pho-

tographers and press, in general, are the last to know them. Days began early and end late. They still do at the White House.

Photographic coverage would be better and more complete; beefs and bellyaching would be cut down if a little more advance notice were possible. Some of the most prominent photographers in the country would like to have an opportunity to photograph President Johnson but they cannot sit in the White House West lobby day after day waiting for the call that will permit them to see the President.

Still, I must admit that looking back over the months I have photographed President Johnson I have seen him in very candid circumstances—with his family, vigorously campaigning, seriously speaking to his "Fellow Americans," hiking around the south lawn with the beagles, dipping up barbecue at the ranch and dozens of other wonderful situations.

President Johnson is a "doer." He expects everyone else to be likewise. Although he enjoys an old

story about the baying coon hounds of his youth he keeps pretty much on the business side of life. He is a creature created by our government. He has spent nearly all of his adult life in government and probably understands it better than any man alive. He seems destined to one of our greatest Presidents. It is impossible to justly compare him with President Kennedy who gained the hearts of the American people or President Truman who was the most casual man I have ever known—or President Eisenhower, with his "rubber" face.

President Johnson is a hard man to know and harder to understand. I feel that I can forget the personal inconveniences I have suffered in view of the great photographic opportunities I have enjoyed. And, I must admit, I do like and admire the man.

## VIETNAM

(Continued from page 72)

pounding his grief and shock, I later found out, were his frustration and feelings of guilt at being unable to extricate the pilot from Yankee Papa 3. What he didn't know then, and what we all were to learn later, was that the pilot was still alive. He was rescued by another helicopter—even as YP13 was en route to Da Nang."

## "IMAGES"

(Continued from page 74)

frequency, which may or may not be pleasant. I remember how once, when I had taken mescaline and was just beginning to feel its effects, I unhooked a painting from the wall and put it away in a closet, remarking, "This might give us some trouble, later." I can not explain exactly what I meant by this, but I remember how the painting made me feel.

The more one looks into these pictures, the more one discovers in them. And if we find, as well as beauty and psychological insight, some hints that our daily world is not what we pretend it is—if these hints disturb us and make us unsure of our accepted images—well, what else is art for?

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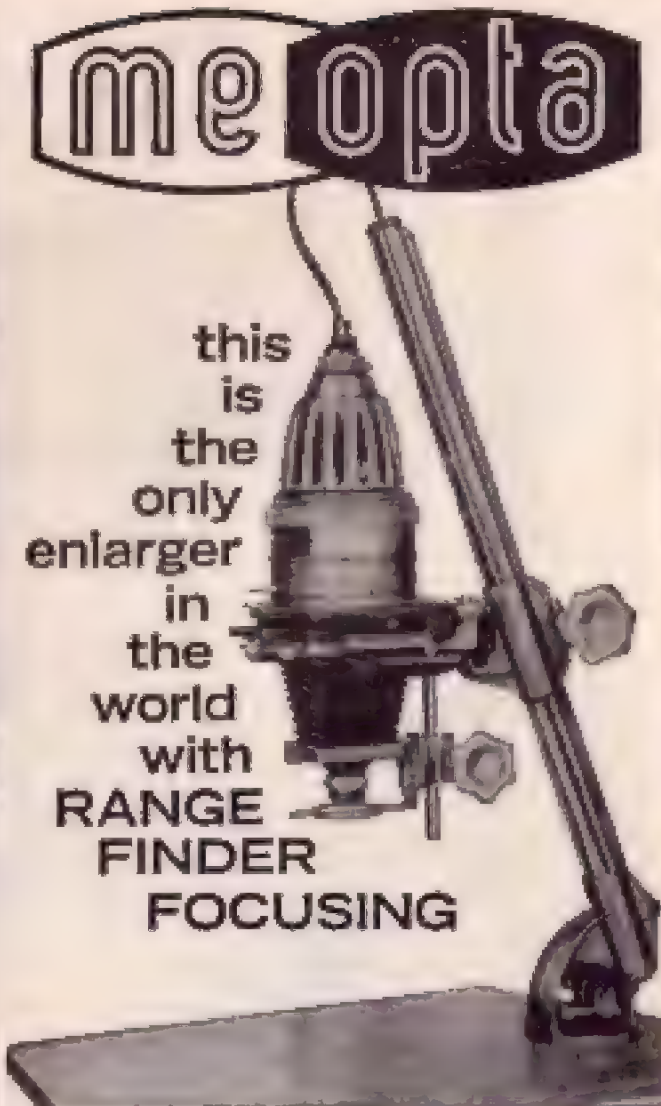
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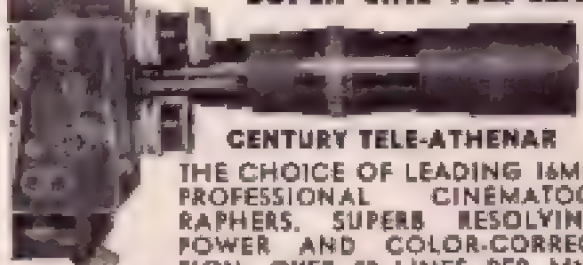
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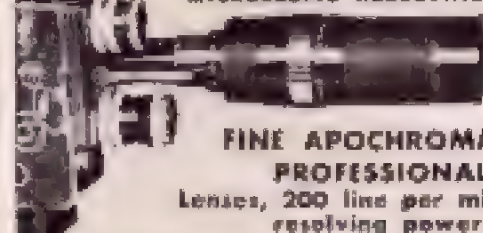


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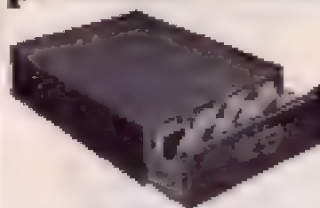
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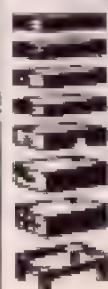


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# PHOTO- GRAPHIC DATA

## On Fine Pictures

### 106/STEFANO ROBINO, Italy

More film mileage is recorded of kids than any other subject and proud parents are one of the biggest contributors. U.S. Camera first saw pictures of Robino's boys back in 1957. This one, placed tenderly on the table, is named Marco, his youngest. Robino would rather take photographs of children than anything else but only under natural conditions and with available light. He used a Rollie with a Tessar f/3.5 lens. Exp. 1/10 of a second at f/1.4. Kodak Tri-X.

### 107/H. W. SILVESTER, France

German-born Silvester resides in France but at the present moment he is on a photographic safari traveling throughout the United States. Then, on to Mexico, Peru and finally, after three months, home. During this time, he will be busy filling assignments for magazines from all parts of Europe. This picture of the famous cathedral in the city of Chartres was taken on a cloudy and overcast day. A Leica M2 with a 135mm lens was used.

### 108/PHILLIP LEONIAN

This photograph was originally taken for a pharmaceutical company and was  
(Continued on page 203)



# KEN HUANG



Ken Huang, 1959 graduate of NYI, is a remarkable man. He holds degrees from two major Universities — B.A. in Economics and a M.A. in Sociology. He is noted for his brilliant food advertising illustration. He is a fashion photographer without peer. His outstanding achievements cover every phase of photography.

Mr. Huang is an unusually successful business man, "shuttling" by air between his bustling Fotony Studios in Tokyo and Osaka to serve such famous clients as Coca Cola, Royal Crown, Delmonte, Maggi, Bayer—and many more. In 1963 and 1964 Mr. Huang won both of Japan's two highest awards in advertising photography. He teaches at both the Nippon and the Tokyo College of Photography.

We take great pride in his exciting rise to fame and fortune; and satisfaction in knowing that NYI's individualized, learn-by-doing resident training gains new stature each day as our graduates become leaders in photography — across the nation and around the world.

The leading photo experts who paid tribute to Ken Huang in a special section of "Commercial Photography" Japan's leading authority in the field, called him "shokunin"—the professional and "oni"—perfectionist.

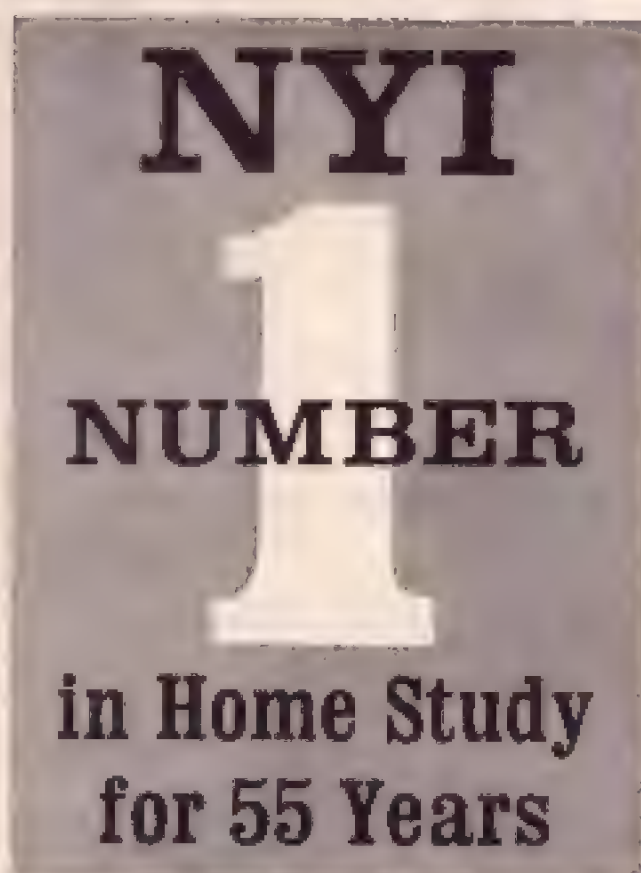
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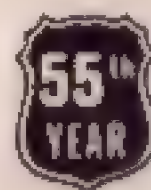
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# 12 international photographers

(Continued from page 98)

Not only are the photographs used out of context but the control of the cropping, size of print and format, are taken away from the photographer. The entire exhibition is generally named after the organizer, with secondary credits going to the various photographers concerned.

2) The exhibition in which photographic associations are first asked to screen material, and the final results are then chosen by a jury of museum directors, or others. Here again cropping, print size, format and design of exhibition are taken away from the photographer.

3) The association exhibition in which the photographs are selected by a committee, composed generally of other photographers. Sometimes the contributing photographer has control of print size and cropping. But most often this is left to a hanging committee, who in the main, are not qualified for this important job.

4) The exhibitions in which the photographers use novel approaches in their work; or in which a famous designer is employed to design the exhibition. In the latter case—viewers of these types of exhibitions (which are generally used as attraction getters by large corporations who hang the exhibition in the lobby of their buildings; or use them to help merchandise their goods) generally are not certain whether they are supposed to admire the photographs, or applaud the design.

5) The competition type of exhibition, where prizes are awarded for 1st, 2nd, 3rd honorary mention, and for Best of Show. These are usually run by press photography associations and the pictures are, in the main, judged for their news content rather than for their photographic value. The judges are generally editors and photographers.

There are also invitational exhibitions by established photographers in recognized museums—but they are the exception—not the rule. Even in invitational exhibitions

some museums reserve the right in telling the photographer how to crop, etc.

The "12 Photographers" exhibition at the Gallery of Modern Art and the Collection of Huntington Hartford, the only dominion exercised was in the choice of photographers. Mr. Hartford and the director of the Gallery, Mr. Carl Weinhardt, Jr., agreed with me on the choice of the selections and then the photographers were invited to submit up to 35 prints in color and black and white. The photographers made their own selections and were advised that they would stand or fall by it. Criticism of the constructive type was sought after from the photographic press and in the main the reception was better than expected.

The Gallery design department hung the pictures in such a way that the pictures rather than the design dominated. Participants were advised that they were welcome to suggest changes, or to completely change their own layouts. Only one did so. The rest agreed that their photographs were well displayed.

Some of the photographs are well known through having been reproduced, but even case hardened veteran photographers came to see the original prints hanging on the walls, and many said, "This is the first time I have seen this photograph the way the photographer wanted me to see it—without cropping, without the engraver's and printer's ink version." Exhibitions are hung primarily for the picture loving public, who are not as familiar with names such as Penn, Halsman, Haas, etc., so for them most of the photographs are new. But to belabor the point a bit more: If the only exposure given to fine art was through reproductions and replicas—would that mean people should not view the originals in a museum simply because they have already seen the reproduction, or even owned a replica? If this is so then the hundreds of thousands of people who see the Mona Lisa every day of the year in the Louvre are wrong—and I needn't state how many copies of this famous painting are extant.

The main thing which we, at the Gallery of Modern Art, are interested in is that photographers

have the wall space on which they can display their photographs as they want them to be seen, and to receive the same consideration given to paintings, sculpture, etchings and drawings, and to display them in a tasteful way.

This collection of the work of the "12 Photographers" is not one of individual photographs. Rather it is the collective effort of a group of outstanding photographers from ten nations. At the same time one sees hanging side by side, on the walls of the Gallery of Modern Art, the progress of the photographic art as it exists in the ten nations.

There is no intent to compare the work of one country with another, or even the work of one individual with another since each makes an individual statement in his own way, which reveals the intellect and culture of himself as well as his country. Together, these statements combine into one—revealing that photography is a common denominator, when telling the story of man in a variety of techniques and talents.

A unique sideline reveals that a technique or style, long since discontinued in one country is current in another indicating that discovery in photography is a one lane road. M.G.

"We are of different opinions at different hours but we always may be said to be at heart on the side of truth."

—Ralph Waldo Emerson

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# Photographic Data On Fine Pictures

(Continued from page 200)

run as an ad. It is a stopper, I would have paused and read the copy. Leonian, who has made many experiments in motion studies, took this shot out on Sixth Avenue. While directing the action, Phil panned in with his Hasselblad, making sure to move the camera (which was set up on a tripod) during exposure. Lens, 150mm Sonnar. Shutter speed was 1/2 second at f/32 exposed on Plus-X film. A commercial photographer, Leonian has been producing covers and advertising and editorial illustrations since 1959. He is a constant contributor to **U.S. Camera** magazine.

## 109/PHILIPP GIEGEL, Switzerland

Philipp Giegel prefers "odd effects of trivialities" as subjects for creative photographs. In order to make "speaking" pictures, he makes use of: The rule of omission; contrast of light and dark with restriction to a few tonalities; blurring effects, preferably of the surroundings for his action shots; focused precision for the subject in motion. Giegel says: Photography projects one short moment into an everlasting present. His motto is the Latin saying: *Capre diem!*, pick the moment. He calls this photo, *Bird in Flight*. Made with a Hasselblad camera with a Sonnar 150mm lens. Exp. 1/500 of a second at f/11. Tri-X film.

## 110/NORMAN LERNER

This photograph is part of a continuing series Lerner is making of the female form. He says: My feeling is that a photographer should explore anything and everything that interests him. To me the nude is basic, therefore it interests me. A Rolleiflex camera was used, Tessar 75mm lens, a bank of electronic flash units for lighting. Aperture f/11, Plus-X film.

## 111/RONALD REIS

If Ronald Reis could, he'd spend all of his time photographing but since he is a businessman first and a cameraman second, this is impossible. However, for the past four years he has made an annual trip to Europe and while there recorded his impressions through the faces of its people. This photo was taken in St. Marks Square, Venice. The band concert was over, the crowds had left, with this one lone exception. Leica M3.

## 112,117/VYTAS VALAITIS

This most interesting semi-abstract picture of Speaker of the House, John W. McCormack was made on assignment for **Newsweek**. In it, Valaitis tried to include as much symbolism as possible. Thus you have, in addition to subject—a donkey (Dem. party), American Flag topped by an eagle (U.S. Government), Portrait of Lincoln (to indicate the new speaker's political thinking). This photo, page 112, was a candid shot and made with a Nikon F, 105mm Nikkor lens. 1/60 of a sec. at f/2.5, available light. Tri-X. On page 177, you will find the very talented Miss Julie Harris in the midst of rehearsing for a play. This picture was made for **The Saturday Evening Post**. Nikon F, 200mm Nikkor lens. 1/30 of a sec. at f/4. Tri-X.

## 113/JAY HOOPS

Jay Hoops' wonderful imagination and feeling for composition is clearly seen in this photograph. The float of the Virgin and Christ was part of the Easter Week celebrations in Seville, Spain. She thought the juxtaposition of the strong religious feeling and the horror movie ad were an interesting comment on our modern civilization. Nikon F, 35mm Nikkor lens. Natural daylight, the film—Plus X.

## 114/JOHN SPENCER FAY

There was no inveigling involved with this cat. Fay says she is a born poser and thoroughly enjoys having her picture taken. He took this close-up of Siviaah, that really is her name, with a Pentax, 55mm lens. Lighting, electronic flash. Born in Texas in 1938, John Spencer Fay now resides in Conn. He became seriously interested in photography in 1961 and has been successfully free lancing ever since.

## 115,117/HELLA HAMMID

A bubble gum champion and a friend in her ninth month of pregnancy were responsible for this bizarre two-page spread. Both round objects seem ready to burst at any moment. Seeing a picture in her friend's comment, "I haven't been able to see my knees in several weeks, only my toes are visible." Hella Hammid took this "portrait" for the to-be mother. Both pictures were taken with a Rolleiflex. Most of Miss Hammid's photographs are of children. She is represented in the **Family of Man** exhibit

and her fine work has appeared in major magazines here and abroad.

## 118/DAN BUDNIK

More than three decades ago David Smith revolutionized U.S. sculpture with his welded-iron abstract figures. He became the most important modern sculptor in America. He died at the age of 59 in a car crash last summer. This picture of the sculptor at his work was taken by Budnik in 1963, while on assignment for **Life** magazine. He used a Leica M3 with a 50mm lens. The exposure was 1/125th of a second at f/8. Tri-X film. Daylight.

## 119/BILL BRANDT, England

Last year, **Harper's Bazaar** ran a picture story illustrated by Bill Brandt on the eccentric artists in France. One of them, Raymond Isidore, worked all of his life in the cemetery at Chartres; decorated his house and garden with mosaics of broken glass and china. This photograph shows one of his garden walls covered with cathedrals which he copied from picture postcards. The black tomb in the foreground is empty. Brandt used a Hasselblad camera with a f/4.5 lens. Tri-X film.

## 120/HORST TAPPE, Switzerland

Tappe sharply recorded the distinguished aging features chiseled into the countenance of Dr. Konrad Adenauer. German-born Tappe lives in Switzerland. Each year he continues to add to his ever-mounting collection of portraits of famous people in the arts. Hasselblad for this shot equipped with an 80mm lens. 1/60th of a second at f/4. Ilford HP3 film. Available light.

## 121/ANTE BRKAN, Yugoslavia

We have published many pictures of Alfred Hitchcock and will probably continue to do so in the future. Photographers like to get him in front of the camera, he is a good subject. Hitchcock made a brief visit to Yugoslavia in 1964, stopped in the town of Zadar, Brkan's home, enabling him to get this shot. Rolleiflex 6x6, f/3.5 lens. 1/100 at f/8. Ferrania 23.

(Continued on next page)



# Photographic Data On Fine Pictures

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## 130/TOM SAGE, England

The Funeral of Sir Winston Churchill, St. Paul's Cathedral, 30th January, 1965. This important news photograph capturing a moment of history was taken on a half plate view camera to ensure superb quality and to give correction for the verticals. The camera was sited on the parapet of a building and the photographer had to remain in this bleak spot for three hours on a cold wintry morning to get this shot. Tom Sage, age 28, is a staff photographer for the Press Photos Ltd., a British news picture agency. We think it only fair to tell you that he is a keen balloonist, mountaineer and pot holer. Camera, 1/2 plate De Vere. 1/50th at f/16. Schneider Super Angulon lens. HP3.

## 131/KARSH, Ottawa

This world famous photograph of Sir Winston Churchill was taken shortly after the Prime Minister had addressed the combined Houses of the Canadian Parliament and delivered one of his famous wartime speeches. Karsh caught up with him as he passed from the House of Commons Chamber to an ante-room. The year was 1941. Karsh, renowned for his genius as a portrait photographer used an 8x10 view camera backed up by spots and floods.

## 135/ORMOND GIGLI

Ormond Gigli has had a most successful career in creative and professional photography. And, at this writing, he continues on his merry, photo-taking way. His client, Peter Pan Foundations were publicizing a new undergarment branded Tiger, so, Gigli painted the model to resemble this denizen of the jungle. The result was this imaginative and colorful shot. He used a 4x5 view camera. Studio setup, Ektachrome. Speedlight.

## 136/JOHN LEWIS STAGE

Landscapes by John Lewis Stage are constantly in demand by leading magazines and top advertising agencies. All the splendor of Death Valley in Calif. can be seen in these two shots taken on assignment for Polaroid. Quoting *Camera* 35, he says: "My job, I feel, is pictorial journalism, with emphasis on the journalism. The photographs can be pretty, dramatic and exciting, but to be successful they must really tell something about the area I'm trying to por-

tray. I don't wander around looking for scenes pleasing to the eye. Instead, I look for those locations that best illustrate my feeling about the character of the land, history of the people, etc." Camera: Polaroid Land 4x5. Polacolor film.

## 137/EDMUND TESKE

The publication *Artforum* did an extensive article on Edmund Teske. A sentence from that text best describes this photograph: "His personal touch as a dramatic photographer is best seen in uncanny image combinations." Teske, who has over thirty years experience in the field of photography, used a 5x7 view camera for this multiple image shot. 7 inch Goerz Dagor lens. The exposure was 1 second at f/22, existing light, Royal Pan film.

## 150,151/YNGVE BAUM

These two pictures are from a fine photo essay that Baum did on the fishermen from the village of Henningsvaer, Lofoten, Norway. For one month he lived alone in a fishinghouse, as he calls it, and literally became one of them. Mr. Baum, whose background in photography is a short two years, used a Leica M2 for these shots. Tri X.

## 155/GEORGE KRAUSE

George Krause has been photographing in Mexico, therefore, the information available for these two pictures is limited. Krause has a definite flair for composition clearly visible in the photos published here. Somehow, it doesn't seem to matter where the locale is, but for the record, the horse in the doorway was shot in Maine, the birdcages in Seville, Spain. Leica in both instances. Twenty-six year old Krause, ranks among the most brilliant of contemporary photographers making the scene today.

## 160,161/TOM JUNGMAN

Tom Jungman is a most successful commercial photographer whose accounts include some of the top products of the day. For a change of pace, however, Tom will go off and shoot on his own. These two figure studies are the result of his "busman's holiday." Of them, he says: "To me the ultimate objective, when photographing the female form, is to transcend the sexual sensation to the

creative visual excitement." Rolleiflex, 75mm lens. 1/25 at f/3.5. Tri X. Daylight from window.

## 162/IRA ROSENBERG

WHEEEEEEEEEEEEEEEEE . . . and you'd say so too if you had the good fortune to be seated aboard the Log Flume Ride, one of the major attractions in the Amusement Area at the World's Fair. Rosenberg, a staff photographer with the New York Herald Tribune, took this fun photograph with a Pentax, 180mm lens. The exposure was 1/500 of a second at f/11. Tri X film.

## 163/CARTER JONES

Believe it or not, Carter Jones actually requested his son Marc to let his hair grow to Beatle length. Jones wanted to do a series of comic photos and Marc was to be one of the "props." However, when the other kids started to call him a little girl and other teasing remarks flew about, the locks were shorn immediately. Carter considers himself lucky to have gotten this shot. A top commercial photographer, Jones used a Hasselblad with an 80mm lens to make this picture. The exposure was 1/125th of a sec. at f/8.

## 178/WALTER CHANDOHA

This bird was crazy about Crackerjacks. All he had to do was to see the box and he would create such a racket until he was given some or the box was removed. Chandoha says: "Knowing the likes and dislikes of your subject can make the difference between a good picture or an ordinary one. Knowing the craving this bird has, it was a simple matter to have my assistant hold the box off to one side and when the squawking began—I shot." Rolleiflex, f/2.8 lens. 1/250 at f/22.

## 179/ROBERT MONROE

This pretty girl was the subject of a series of test shots taken by Bob Monroe and sandwiched in between his many advertising assignments. No matter how commercially active he may be, Monroe has always found time for tests and experiments. This closeup was made with a Hasselblad. Tri X.



# FAMILY

by  
MARGARET MEAD  
and  
KEN HEYMAN

(Continued from page 57)

children provide a living context for this book, which can only catch moments in time, however vividly, and hold them for the eyes of thousands.

The collaboration that led to this book has been a continually growing one. It had its beginning in 1954, in the relationship of teacher and student at Columbia University, when Ken, as part of his work, brought to my class photographs of the small slum children who had caught his imagination. It became a cooperative relationship in 1957, in Bali, where we went to photograph the children in villages I had studied twenty years before. There we worked side by side, as I selected the individuals and the scenes, and Ken literally and symbolically brought them into a new focus. Through the work we did during those hot, exhausting days, he learned what I was looking for and I learned what he could find in each scene. I learned what he could make of individuals, newly encountered, by following them intensively through an hour of living, and what caught his eye at the first glimpse of a seething crowd or a cluster of children playing by the corner of a deserted temple. I learned how closely he could move within a group and still leave its pattern undisturbed.

Two years later, in 1959, we went to a Mexican village, where we worked for five days among people who, although they were hospitable and kind, were total strangers. The record we made of this village was as anonymous as the Balinese record had been individualized and grounded in my old knowledge of the earlier lives of a particular group of people. This experience opened new possi-

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bilities. We began to see what could be done with photographs that can stand alone, without all the paraphernalia of detailed notes and genealogies that must underlie the photography that is part of a scientific record.

Every photograph in this book was taken by the same person within a space of seven years—the earliest in 1957, the most recent only a few weeks before these words were written. The urgency of the heat and smell of the streets and parks and newly mown fields is here. Noise and stillness, motion and relaxation are here. They en-

tered into the experience of the photographer who carried to each new picture—in his own responsive movements, in the tautness of his hands holding the camera—the memories of the other faces he had seen, the other people among whom he had walked as a newcomer to whom every facet of their lives was expressive. These pictures are held together by a way of looking that has grown out of anthropology, a science in which all peoples, however contrasting in physique and culture, are seen as members of the same species, engaged in solving problems common to humanity.



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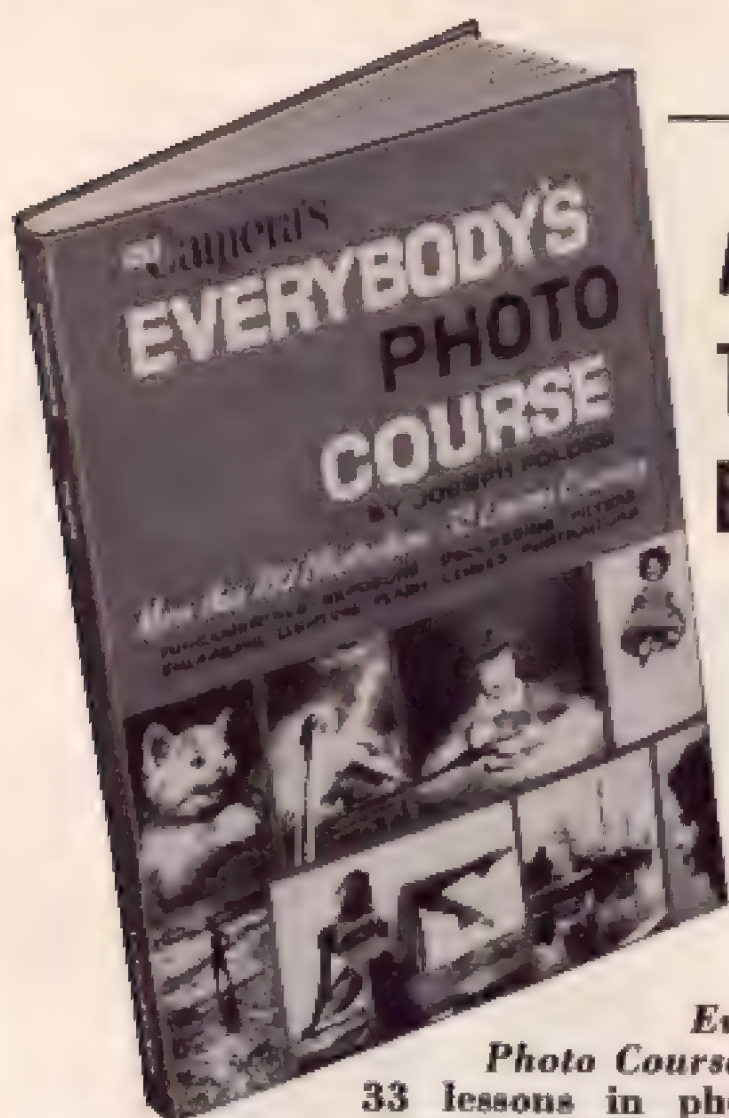
**Ralph Miller, N.Y. World Telegram & Sun**

### An unsolicited letter from a reader:

"I received my copy of *Everybody's Photo Course* in the deluxe laminated hardcover. I am a Pharmacist, and attempted in the brief span of time I have had it to evaluate how very, very valuable this book is to everyone concerned with photography. Mr. Foldes is a master at putting his subject over and the book is very, very well done.

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*Everybody's Photo Course* contains 33 lessons in photography covering FUNDAMENTALS • EXPOSURE • DEVELOPING • ENLARGING • COMPOSITION • LIGHTING • ACTION • LENSES • FILTERS • FLASH • POSING • PORTRAITURE • PROPS • CLOSE-UPS and a great deal more including numerous shooting assignments planned to help you see, take and make better pictures. This large format (same size as this page) 144-page book contains more than 40,000 words of instructional text and over 750 illustrations. This is the book every amateur—beginner, novice or advanced photographer—needs. Get your copy now on newsstands, in book stores, camera stores or by mail from U.S. Camera. Heavy Paperback edition . . . . . \$1.95  
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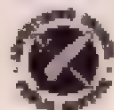
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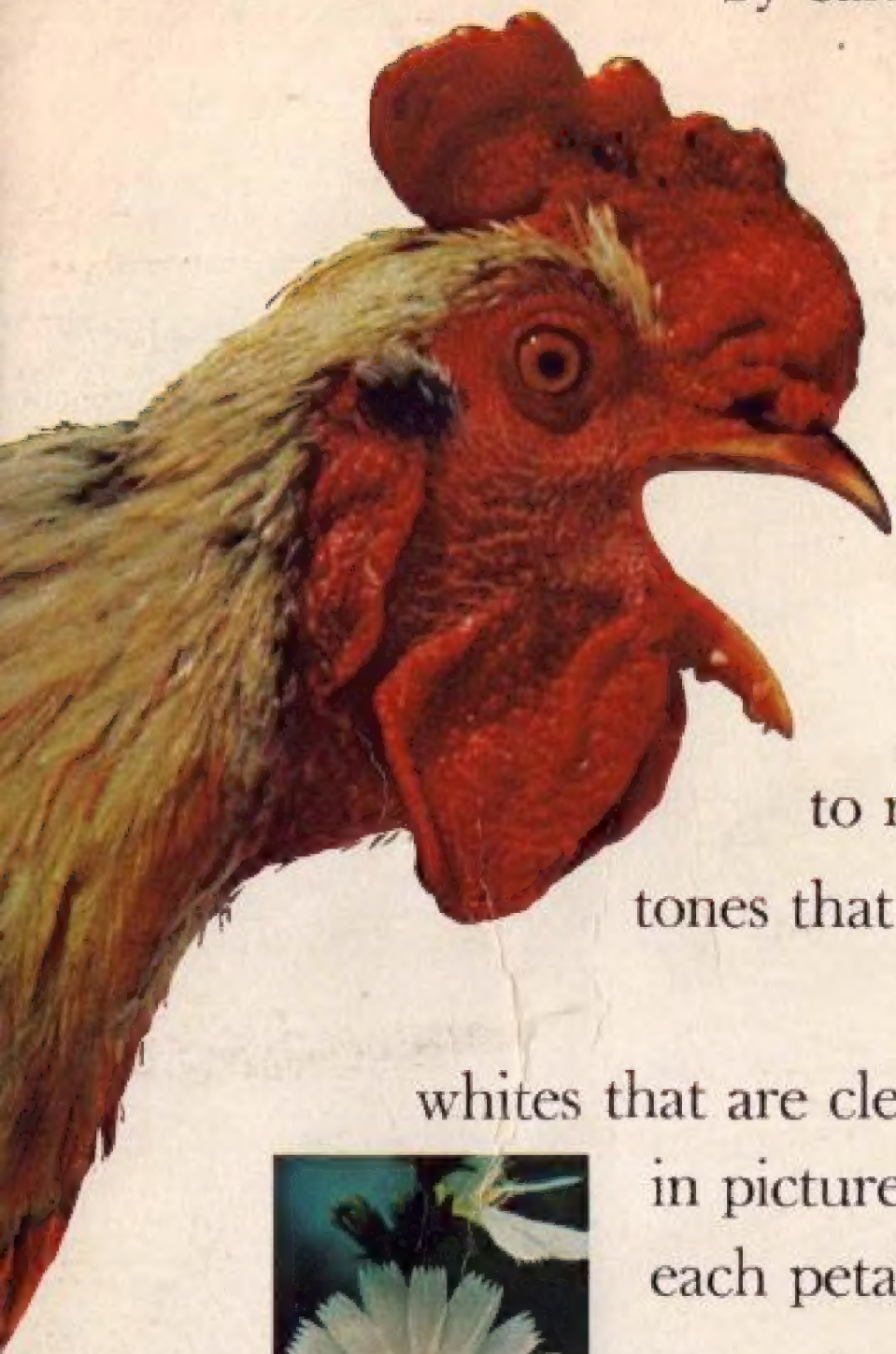
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